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We say to all who want a Piano, buy one of a maker whose reputation is established, and whose name is a guarantee for the excellence and durability of the instrument. An attempt to save a few dollars may cost you, ultimately, three times what a good Piano would have cost at first. If your means will not permit of your buying a really good one, do not buy any 'till youcan afford to get such an one.

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Directions for Unpacking Piano-Fortes.

After removing the cover, take out the legs, which are packed in the end of the box, remove the board at the end of the Piano, and then slide the Instrument to the center of the box, lift it square out, and set it on its back on two chairs, take off the cleats that are screwed to the bottom of the Instrument, screw on the legs according to their numbers, also the lyre, set the Instrument down, being careful that all four legs strike the floor at the same time.

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The instruments of French, German and Spanish make, will in a very short time crack all to pieces in our climate, and they are a constant source of annoyance and expense to the owners; whereas, those made by WM. HALL & SON, of this city, are not only warranted to stand the climate, but they are better and fuller toned than any other. The scale is mathematically correct, and there is less liability of breaking the strings than on any other instrument. The finger-board and frets are so constructed that the ends of the fingers cannot be injured in playing, and the learner will find this difficulty, so much complained of in other Guitars, very nearly, if not entirely, obviated in those made by WM. HALL & SON.

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Four-Octave Melodeon, extending from C to C,	$45 00
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The Agents, Messrs. WM. HALL & SON, New-York, will, on the receipt of either the above amounts, ship to the required address a corresponding instrument, neatly and carefully packed, with full directions. The instrument will be warranted, and the party will be as well supplied, and get equally as good an instrument, as if they were present.

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Believe me if all these endearing young charms,	*J. Moore,*	08
Believe not I could wrong thee, dearest, (Duet—Farinelli),	*J. Barnett,*	20
Belshazzar is king,	*Davidson,*	08
Be merry and gay,—Copyright,	*Rt. Rev. Bishop Hopkins,*	25
Benedetta sia la madre	*Sola,*	08
Bendemere's stream,	*Hawes,*	15
Beneath that drooping willow,—Copyright,	*Donizetti,*	25
Berlerma and Granville, (Devotional Hymns),	*Ensign,*	08
Best of all, good company,	*H. Phillips,*	20
Better than beauty,—Copyright,	*J. G. Maeder,*	25
Bid me not that strain to sing,	*Collyer,*	20
Bird Duet,	*J. Braham,*	15
Bird let loose, (Sacred—Trio),	*Beethoven,*	08
Bird of spring, (Les Hirondelles),	*Felicien David,*	10
Bird of the wilderness,	*W. R. Dempster,*	08
Bird upon the summer's spray,	*W. A. King,*	20
Bitter, bitter tears,—Copyright,	*L. T. B.,*	25
Blow gentle gales, (Glee),	*Bishop,*	15
Bloom is on the rye, (My pretty Jane),	*H. R. Bishop,*	08
Bonnie bark,	*J. Parry,*	08
*Bonnie Bess,—Copyright,	*Benkert,*	50
Bonnie boat,	*Bailey,*	03
Bonnie doon, (Song or Duet),	*Scotch,*	08
Bonnie wee wife,	*Scotch,*	08
*Boatman's dance,—Copyright,	*Ethiopian,*	25
Bounding billows,	*Robinson,*	03
Bower,	*T. H. Bailey,*	08
*Boys of Kilkenny, (Comic),	*Powers,*	10
Boylston and Pleyel's hymn, (Devotional),	*Ensign,*	08
Boys of Switzerland,	*Bishop,*	08
Brave old oak,—Copyright,	*H. Russell,*	30
*Bride,—Copyright,	*G. Loder,*	25
Bride,	*S. Nelson,*	10
Breathe not her name,—Copyright,	*A. Phillips,*	25
Bridal star,	*H. Herz,*	08
*Bright be the place of thy soul, (Sacred),	*Glover,*	25
Bright days of the past,	*E. Loder,*	15
Bright glowing Iris, (Duet),	*G. Linley,*	15

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Songs.	Composers.	Price.
Bright morn of life,	*L. Smith,*	08
*Bright summer roses, (Un aura amorosa),	*Mozart,*	20
Brignal Banks, (Song and Chorus),	*Clarke,*	08
Bruce's battle call,	*Barton,*	08
*Buffalo gals,—Copyright,	*Ethiopian,*	25
Bury me in the little church-yard,—Copyright,	*Geo. Saul,*	25
But three months yet I've been a wife, (Comic),—Copyright,	*W. C. Peters,*	10
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Butterfly, why roam away?	*King,*	10
Buy oranges,	*English,*	08
By a fountain was reclining, (Son vergin versoza—I'Puritani),	*Bellini,*	15
By-gone hours,	*Blackwell,*	08
By the gentle Guadalquivir, (Duet),	*S. Nelson,*	20
By the sad sea waves, (Brides of Venice),	*J. Benedict,*	15
By the side of a willow, weeping,	*Whittaker,*	08
By the waters of Xarama,	*Edward Loder,*	08
California as it is, (Comic),—Copyright,	*Pete Morris,*	25
Calmly the day is dying,	*G. Linley,*	15
*Calomel; or, Go call the doctor, (Comic),—Copyright,	*Hutchinson,*	25
*Calm, forgetful slumber, (Deh! calma o ciel—Otello),	*Rossini,*	15
Calm is the sailor's eye,—Copyright,	*Taylor,*	10
*Camp glee,	*G. Loder,*	30
*Camp of Silesia, (Jenny Lind's celebrated Gipsy Song),—Copyright,	*Meyerbeer,*	50
Canadian boat song, (Song and Chorus),	*Moore,*	08
Caledonians, brave and bold,	*Cooke,*	08
Can I again that look recall?	*Metz,*	08
Can I e'er forget the valley? (Duet),—Copyright,	*A. Phillips,*	25
Can I forget thee?	*Cooper,*	08
*Captive Knight,	*Miss Brown,*	20
Carrier Dove, (A Lay of the Minstrel),—Copyright,	*W. V. Wallace,*	50
Carry me home to Tennessee,—Copyright,	*C. Converse,*	25
Cast that shadow from thy brow,	*M. S.,*	08
Cease now the heart's commotion,—Copyright,	*Pucitti,*	25
Charity, (Sacred,) Christian Graces, No. 3,	*S. Glover,*	08
Charley is my darling,	*Scotch,*	08

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Charming Bayadere, (La Bayadere),	*Auber,*	15
*Charming May,	*G. H. Rodwell,*	25
Charming woman, (Miss Myrtle),	*Blackwood,*	08
*Cheer up my own Jeannette, (Answer to Jeannette and Jeannot),	*C. W. Glover,*	20
Cherry ripe,	*C. E. Horn,*	10
Child's first grief, (Duet),	*Miss Brown,*	20
Child's first prayer,	*Sir H. R. Bishop,*	08
*Child of the Regiment, (Fille du Regiment),	*C. W. Glover,*	20
Chime again, beautiful bells,	*Sir H. R. Bishop,*	15
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Christmas carol,—Copyright,	*H. Russell,*	50
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Christy's Katy Dean,—Copyright,	*Christy,*	25
*Christ stilling the tempest, (Sacred),	*Nelson,*	25
Christ our passover, (Anthem),	*Gear,*	25
Cielo a mici langhi,	*Donizetti,*	08
Clara, (David Copperfield),	*G. Linley,*	15
Clare de kitchen,	*Rice,*	08
*Coal black Rose,	*Dixon,*	08
Cold wave my love lies under,	*Atwood,*	10
Come and wander with me,	*Auber,*	08
Come buy my roses,	*C. E. Horn,*	08
Come dwell with me,	*A. Lee,*	20
Come gentil, (O, Summer night—Don Pasquale),—Copyright,	*Donizetti,*	25
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Come in my sleep, my love,—Copyright,	*Meyerbeer,*	25
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Come, love, and dwell forever,—Copyright,	*W. C. Peters,*	10
Come let us sing unto the Lord, (Sacred),	*Chappel,*	25
Come o'er the Sea,	*Sir J. Stevenson,*	08
Come, maidens, come,	*H. Russell,*	20
Come o'er the moonlit sea, (Massaniello),	*Auber,*	30
Come, play me that simple air again,	*T. Moore,*	15

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Come to me, love,—Copyright,	*J. Frazer,*	25
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Come to the forest, (Peri),—Copyright,	*J. G. Maeder,*	25
Come to the sunset tree,	*Miss Brown,*	08
Come to the woodlands,—Copyright,	*J. G. Barnett,*	30
Come, we'll have no frowns to-day,	*A. Lee,*	20
Come where the fountains play,	*G. Linley,*	15
Come with me, love, o'er the bright blue wave,	*Waller,*	15
*Come where the sweet-toned zephyrs,	*Mori,*	20
Come where the violets blow, (Duet),—Copyright,	*Wm. Iucho,*	30
Comfort ye my people, (Messiah),	*Handel,*	20
*Comin' thro' the rye,—Copyright,	*H. Bishop,*	25
*Conscript's departure, (Jeannette and Jeannot),	*C. W. Glover,*	20
Consolation, (Sacred),	*Neukomm,*	10
Consider the lilies, (Sacred),	*Topliff,*	20
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Coralie, (Ethiopian),—Copyright,	*Harry & Lucy,*	25
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Cottage Maid,	*Miller,*	15
Cottage Rose,—Copyright,	*L. Lavenu,*	30
Cot where I was born, (Hutchinsons),—Copyright,	*Heath,*	25
Cowden Broom,	*Scotch,*	03
*Cradle Song, (in A, for Contralto or Mezzo-Soprano voice),—Copyright,	*W. V. Wallace,*	50
Cradle Song, (in C, for Soprano voice),—Copyright,	*W. V. Wallace,*	50
Cradle Song,	*Mendelssohn,*	20
*Cruel love doth wring with pleasure, (Porgi amor qual che rasto),	*Mozart,*	20
Cruel Maid,	*Kelly,*	08
Cupid,	*Blackman,*	08

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*Dark-eyed Ellen Ray,	*S. Glover,*	40
Dark-eyed one,	*Auber,*	08
*Darky's lament,—Copyright,	*Ethiopian,*	25
Dawn of day, (Prima donna song),—Copyright,	*W. Dressler,*	30
*Day is gently breaking, (Duet),	*S. Nelson,*	25
Day is now dawning, love, (Duet),	*T. W. H. B. B.,*	08
Day we two were wedded,—Copyright,	*Leach,*	25
Daylight, love, is passed away,	*A. Lee,*	15
Dear Janet,	*H. Russell,*	20
Dear native home,	*G. Linley,*	20
Dear, smiling woman's eye,	*Stansbury,*	08
Dearer than life thou art,	*Bailey,*	08
Dearest brother, we miss thee,—Copyright,	*G. F. Root,*	20
Dearest name, (Duet),—Copyright,	*A. Phillips,*	25
Dearest scenes of happy childhood, (Elisir d'Amore),	*Donizetti,*	15
Dearest treasure, dearest treasure, (Elisir d'Amore—Duet),	*Donizetti,*	40
*Death of Warren,—Copyright,	*Hutchinson,*	30
Deep, deep sea,	*C. E. Horn,*	20
Deep in the forest dell, (Mountain Sylph),—Copyright,	*J. Barnett,*	20
Dew-drop,—Copyright,	*E. Ives,*	10
*Dining gentleman,	*G. Linley,*	20
Dinah Crow, (Ethiopian),—Copyright,	*Burdett,*	25
Dinna forget,	*Cooke,*	08
Dove,	*English,*	08
Dove of Noah,	*H. Russell,*	08
*Does your mother know you're out?	*West,*	20
Do not bid me to forget,	*Valentine,*	08
Do not bid me cease to love,—Copyright,	*Peters,*	10
*Do not mingle, (Somnambula—Ah non Guinge),	*Bellini,*	25
Do not say farewell, love,	*R. G. Paige,*	08
Do not say I love thee not,	*S. Lover,*	15
Dolce domun,	*J. Braham,*	10
Down the river, down the Ohio,—Copyright,	*Christy,*	25

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Dream no longer, maiden fair,—Copyright,	*I. B. Woodbury,*	25
Dream of peace, (Nebucodonosor),	*Verdi,*	20
Dream of the past,	*A. Lee,*	20
Dream of the reveler,—Copyright,	*H. Russell,*	00
Dream of youth, (Song and Chorus),—Copyright,	*Wm. Iucho,*	30
Dreams of the heart,	*G. Linley,*	15
Dream of the past,	*A. Lee,*	20
Dreaming of thee forever,—Copyright,	*W. V. Wallace,*	40
Drinking Song, "If the Deep Voice of Sorrow," (Lucrezia Borgia),—Copyright,	*Donizetti,*	25
Dry up your tears,	*Harold,*	08
Dundee and Old Hundred, (Devotional Sacred Music),	*Ensign,*	08
Duke Street and Sicily, (Devotional Sacred Music),	*Ensign,*	08
*Dying emigrant's prayer,—Copyright,	*Geo. Loder,*	40
Dying girl to her lover,	*Fitzgerald,*	15
Dying legacy,—Copyright,	*H. Russell,*	30
Dying Trumpeter,—Copyright,	*J. H. Hewitt,*	25
Each lover dreameth,—Copyright,	*Papazarri,*	25
Eagle tower,	*S. Glover,*	20
*Early lost, early saved,—Copyright,	*G. F. Root,*	50
Earth is fair,—Copyright,	*Rt. Rev. Bishop Hopkins,*	25
Eckert's Swiss song, (sung by Madame Sontag),	*Eckert,*	40
Eckert's Styrian song, (sung by Madame Sontag),	*Eckert,*	40
*Echo Song, (Jenny Lind),	*Ahlestrom,*	25
Echo Song,	*H. R. Bishop,*	15
Ella, dear, (Ethiopian),—Copyright,	*Wood,*	25
Emma Snow,—Copyright,	*Ethiopian,*	25
Emigrant ship,—Copyright,	*Greatorex,*	25
Erin is my home,	*Moschelles,*	08
*Erin weeps forsaken,	*J. G. Maeder,*	30
Ernani, return to me, (Ernani involami—Ernani),—Copyright,	*Verdi,*	25
Estrangers, (Les),	*Foures,*	08
Eve's lamentation,	*M. P. King,*	08
*Evening hour,	*Baynham,*	20

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*Every land my home,	*Sporle,*	20
*Exile's lament,	*R. Albert,*	20
Exile of Erin, or Erin go brangh,	*Campbell,*	08
Exile to his native land,	*T. W. Roner,*	08
Exile to his sister,—Copyright,	*W. V. Wallace,*	30
Fairy boy,	*S. Lover,*	10
Fairy bells,	*Mrs. Norton,*	10
Fairy song,—Copyright,	*J. G. Barnett,*	25
Fair as the sea flower,	*Moore,*	10
Fair Puritan,	*S. Nelson,*	08
Fair stars, shed your pale light,	*H. Proch,*	15
*Fairest flower, so palely drooping,—Copyright,	*Miss Browne,*	25
Fairies' festival,	*Alrich,*	15
Fair Land of Poland, (Bohemian Girl),	*Balfe,*	08
Fair loyalty's treasure,—Copyright,	*Rossini,*	25
Fain we'd know where Cupid sleeps,	*Mrs. Hamilton,*	15
Faith, (Sacred), Christian Graces, No. 1,	*S. Glover,*	08
Faithless world,—Copyright,	*Hopkins,*	25
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False one,—Copyright,	*J. P. Knight,*	10
*Family meeting,—Copyright,	*Miss Browne,*	30
Fanny Gray, (Comic),	*Mrs. Norton,*	08
Farmer's home,—Copyright,	*J. G. Maeder,*	30
Far from my own native mountains, (Quartette),—Copyright,	*Alleghanians,*	25
Farewell, farewell, (Duet),	*Brandling,*	20
Farewell, too lovely maid,	*Beethoven,*	08
Farewell to the mountain, (Mountain Sylph),—Copyright,	*Barnett,*	10
*Farewell to life's ocean, (Jenny Lind),	*Oliphant,*	20
Farewell to my harp,	*C. E. Horn,*	08
*Farewell, my fatherland, (Jenny Lind),	*Gantier,*	20
Farewell, my bark is on the sea,	*Strauss,*	08
*Farewell awhile, my native isle,	*A. Phillips,*	25
Fare thee well,	*Mozart,*	08
Fare thee well, the soul that loves thee,	*W. C. Peters,*	08
*Fare thee well, my bonnie Jean,	*G. Linley,*	25

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Farmer of New England,—Copyright,	*I. B. Woodbury,*	30
Fast from the lake,	*Bishop,*	10
Fatal Goffredo,	*Donizetti,*	40
Fatal shall prove this frenzy, (Cruda Funesta—Lucia de Lammermoor),—Copyright,	*Donizetti,*	1 00
Father's coming,—Copyright,	*G. F. Root,*	20
Father of mercies, hear my prayer, (Sacred),—Copyright,	*J. G. Barnett,*	10
Feast of Roses,	*T. Moore,*	08
Female slave's lament, (Ethiopian),—Copyright,	*Howard,*	30
Fine old English gentleman,	*H. Russell,*	08
Fill high the brimmer, (Land, ho!)—Copyright,	*J. P. Knight,*	25
First charm of youth,	*Nash,*	08
First fond lines that love has traced, (Duet—Bohemian Girl),	*M. W. Balfe,*	25
First rose of summer,	*P. K. Moran,*	08
Fire-fly,—Copyright, (New Ballad),	*G. W. Morgan,*	30
Fire-worshiper	*Atwood,*	10
Fisher's wife, (Song of),	*English,*	08
Fisherman,—Copyright,	*I. B. Woodbury,*	25
*Flag of our Union, (a National Song),—Copyright,	*W. V. Wallace,*	25
Flag of our Union, (Quartette),—Copyright, (Wallace),	*Dressler,*	20
Flow gently, Deva, (Duet),	*J. Parry,*	30
*Flowers are sleeping,	*J. Baker,*	20
Flower of Ellerslie,	*J. H. Rodwell,*	10
Flowerets of the grave,—Copyright,	*Lavenu,*	25
Flow on, thou shining river,	*Stevenson,*	08
Fly to the desert, (Lalla Rookh),	*Moore,*	08
Follow, follow, thro' the sea,	*H. R. Bishop,*	15
For our Queen and liberty, (All 'i dea de la morte),—Copyright,	*Strakosch,*	50
For thy love all danger braving,—Copyright, (Leonor mon amour brave—La Favorite),	*Donizetti,*	40
Forget me not,	*Bellini,*	08
Forget me not around your hearth,—Copyright,	*Hopkins,*	10
Forget thee! Ah, never,—Copyright,	*Mrs. Dr. Valentine Mott, Jr.,*	10

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Forgive, but don't forget, (I'm going, Jessie),—Copyright,	*S. Lover,*	30
Forever be thy name adored,	*Parmenter,*	08
Forever I now have lost thee, (Puritani),	*Bellini,*	20
Fourth of July Chorus,	*Hagerman,*	08
Forth from the dark,—Copyright,	*Taylor,*	10
Fortune, queen of joys, (O fortune aton caprice—Robert le diable),	*Meyerbeer,*	20
Foolish maiden,—Copyright,	*Rt. Rev. Bishop Hopkins,*	10
Footsteps of angels,	*F. Romer,*	15
*France, I adore thee, (Salut à la France),—Copyright,	*Donizetti,*	50
Fra tante Angoscia,	*Caraffa,*	20
Freedom's gathering, (National Song),—Copyright,	*Logan,*	10
Freedom spreads her downy wings,	*C. E. Horn,*	08
Freeman, awake the song.—Copyright,	*Dyer,*	10
Friendship's diadem,—Copyright,	*J. S. B. Hodges,*	15
From Greenland's icy mountains,	*Lowell Mason,*	08
From that hour when first I saw thee, (Daquel cli che t' noveduta—Ernani),—Copyright,	*Verdi,*	50
From slumber light,	*Lacy,*	10
From the Alps the horn resounding, (Alpine Horn),	*Proch,*	15
Fugitive bride,	*Wilson,*	08
Gaily the Troubadour,	*Bailey,*	08
Garland I send thee,	*Nash,*	08
German air and Mear, (Devotional Sacred Music),	*Ensign,*	08
GEMS OF GERMAN SONG—*English translation.*		
" " Cradle song,	*Mendelssohn,*	20
" " Farewell, too lovely maid,	*Beethoven,*	08
" " Fair stars, shed your pale light,	*Proch,*	15
" " From the Alps the horn resounding,	*Proch,*	15
" " Grave-digger,	*Kalliwoda,*	15
" " Irene,	*Abt,*	15
" " Journey,	*Mendelssohn,*	25
" " Last greeting,	*Schubert,*	15
" " Love is a traitor,	*Von Weber*	15
" " O thou, whose beauty shines,	*Kalliwoda,*	15
" " Passing bell,	*Schubert,*	15
" " Parting,	*Fesca,*	15

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" " Parting serenade,	*Schubert,*	08
" " Post-horn,	*Schubert,*	15
" " Serenade,	*Schubert,*	15
" " Song of spring,	*Mendelssohn,*	15
" " Sun has sunk beneath the hills,	*Doering,*	08
" " 'Tis thus ordained,	*Mendelssohn,*	15
" " Thou lovely maid,	*Kucken,*	15
" " Wake, wake, my fairest,—Cop.rt.,	*Spohr,*	10
" " We met by chance,	*Kucken,*	15
" " Wert thou but mine own, love,	*Kucken,*	15
" " When the swallows homeward fly,	*Abt,*	15
" " White and red roses,	*Werner,*	15
Gently awake the song, (Quartette),—Copyright,	*G. F. Root,*	10
Gentle Ernestine,—Copyright,	*Olney,*	25
*Gentle Kate,—Copyright,	*Benkert,*	30
*Gentle voices,	*C. W. Glover,*	15
*Gently sighs the breeze, (Duet),	*S. Glover,*	25
Georgian maid,	*Bishop,*	20
*Gertrude,	*Strauss,*	25
German watchman's song,	*Hefferman,*	08
Gift,	*Nash,*	08
*Ginger blue,—Copyright,	*Pelham,*	25
Gipsy countess, (Duet),	*S. Glover,*	25
Gipsy girl; or, Charlotte Stanley,	*S. Glover,*	15
*Gipsy king,	*Nelson,*	20
Gipsy maid,—Copyright,	*W. V. Wallace,*	50
*Gipsy in the north,—Copyright,	*Sarond,*	50
*Gipsy's song, (Jenny Lind—Camp of Silesia),—Copyright,	*Meyerbeer,*	50
Gipsy's wild chant,	*A. Lee,*	08
Gipsy's temptation,	*Rodwell,*	08
*Give me a cot in the valley I love,	*S. Glover,*	20
Give me a loving heart,—Copyright,	*W. V. Wallace,*	40
Give me the hills,—Copyright,	*Andrews,*	15
*Giovanna heaven inspiring, (Al! par d' Angelo, O Giovanna—Giovanna di Napoli),—Copyright,	*Strakosch,*	50
Glasses sparkle on the board, (Duet),	*Geary,*	08

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Glorious things of thee are spoken,	*Von Kleeck,*	08
Glory to God alone,	*Neukomm,*	15
*Glory the leading star,	*S. Nelson,*	08
Good-bye, sweetheart,	*Hatten,*	20
*Good-night, beloved,	*Dolores,*	20
*God preserve the Queen,	*S. Nelson,*	20
God save America,	*Watson,*	08
God save the Union,—Copyright,	*W. B. Bradbury,*	25
Go, beautiful and gentle dove, (Sacred),	*S. Nelson,*	08
Go call the doctor, and be quick, (or Anti-calomel),—Copyright,	*Hutchinson,*	25
Go, forget me, why should sorrow?	*Mozart,*	08
Go, let me weep,	*Moran,*	08
Go not yet, Oh! Go not yet,	*Willis,*	08
Go, thou restless winds,—Copyright,	*W. V. Wallace,*	40
Good old Irish gentleman,—Copyright,	*C. M. King,*	10
Good-night, (Duet),—Copyright,	*I. B. Woodbury,*	25
Good-night, dear lady, (Serenade),—Copyright,	*N. A. Baldwin,*	10
Gondola glides,	*Gibson,*	08
Gondolier row,	*S. Lover,*	15
Gondolier's song,	*Webbe,*	08
Gone is the calmness, (Matilda),—Copyright,	*W. V. Wallace,*	25
Grave digger,	*Kalliwodi,*	15
*Graduating song, (words by Mrs. Gen. Scott),—Copyright,	*Beltzhoover,*	30
*Graduating song, (West Point),	*Thomas,*	15
*Greenwood bell,—Copyright,	*G. F. Root,*	30
Granville and Berlerma, (Devotional Sacred Music),	*Ensign,*	08
Grenadier,	*Bailey,*	08
Grecian daughter,	*Knight,*	15
Green hills of Tyrol,	*Rodeni,*	10
Guardian angel,	*T. W. H. B. B.,*	08
Guitar of Spain,	*S. Nelson,*	20
Hagar in the desert, (Sacred),	*S. Glover,*	08
Hail Columbia, (Quartette),	*National,*	15
Hail to the chief, (Glee),	*Sanderson,*	08
Hammersmith, (Duet),	*Herrmann,*	20

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Happy birdling, (with Flute Obligato),—Copyright,	*W. V. Wallace,*	1 00
Happy birdling simplified,—Copyright,	*Dressler,*	50
Happy days, (Duet),	*S. Glover,*	25
Happy land,	*Rimbault,*	08
Happy home of my childhood, (Duet),	*Croal,*	15
Hark! Italy's music,—Copyright,	*C. M. King,*	25
Hark! the trumpet's warlike sound,	*Nathan,*	08
Hark! the vesper hymn is stealing,	*Stevenson,*	08
Hark! 'tis the signal of meeting,	*Hodson,*	08
Hark to my lute,	*S. Lover,*	15
Harper of Mull,	*R. L. Smith,*	08
*Harp that once thro' Tara's halls,	*T. Moore,*	20
Harriet, the match girl,	*Kirby,*	15
Haste, boatman, haste,—Copyright,	*Manouvrier,*	25
Haste, Leonora, (Leonorien I'a ban donne—La Favorite),—Copyright,	*Donizetti,*	25
Haste thee, my gondolier, (Duet),	*H. R. Bishop,*	20
Haunted stream,	*G. Barker,*	25
Hazel dell, (Song and Chorus),—Copyright,	*G. F. Root,*	25
Hazel eye,	*Hodson,*	15
Hear me, Norma, (Norma—Duet),	*Bellini,*	15
Hearts and homes,	*Blockley,*	15
Heart and the home,—Copyright,	*J. Barnett,*	25
Heart that's kind and true,—Copyright,	*Balmer,*	25
Heart that loves fondest of any,	*Stevenson,*	08
Heath this night,—Copyright,	*Strong,*	10
He loved as few loved, ever,—Copyright,	*Pons,*	20
He never said he loved,	*Hodson,*	10
He was despised and rejected, (Messiah—Sacred),	*Handel,*	10
He was such a nice young man, (Comic),	*Becket,*	10
Helen Trevor,	*C. E. Horn,*	08
Hence, cold doubts, (Mountain Sylph),	*J. Barnett,*	10
Here's a health to thee, Mary,	*J. H. Rodwell,*	08
Here's a health to thee, my Scottish lassie,	*West,*	08
Her hands were clasped,	*Atwood,*	08
Here do we meet,	*Wade,*	08
Here, in cool grot, (Glee),	*Mornington,*	08

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Songs.	Composers.	Price.
He's coming from the mountains,	*Ball,*	25
*Herdsman's mountain song, (Jenny Lind),	*Limbland,*	25
*Herdsman's echo song, (Jenny Lind),	*Ahlstrom,*	20
Here's to the year that's awa,	*J. Parry,*	08
Hey, the bonny breast knot,	*Sinclair,*	08
Hie away, my trusty page,	*A. Lee,*	08
Highland laddie heard of war,	*H. R. Bishop,*	08
*Highland Mary,	*S. Nelson,*	25
Highland Mary, (Duet),	*S. Nelson,*	08
Hither plume thy fairy wing, (Enchantress),	*Balfe,*	08
*Holy beauty, child of nature, (Come a belle—Lucrezia Borgia),	*Donizetti,*	25
Holy, holy! Lord God Almighty!	*Taylor,*	08
Holy mother, guide his footsteps, (Duet—Maritana),	*W. V. Wallace,*	20
Home in the heart,	*M. W. Balfe,*	15
Home is where there's one to love us,—Copyright,	*H. Gould,*	25
*Home of my childhood's days, (Jenny Lind),	*Limbland,*	20
Home of my happy hours,	*S. Nelson,*	08
Home of my youth, (Peri),—Copyright,	*J. G. Maeder,*	25
Home, sweet home, (Sacred),—Copyright,	*Rt. Rev. Bishop Hopkins,*	25
*Home, sweet home, (as sung by Jenny Lind),	*H. R. Bishop,*	20
Home, sweet home, (small copy),	*H. R. Bishop,*	08
Home, sweet home, (Quartette),—Copyright,	*J. G. Maeder,*	25
*Home that I love,	*S. Glover,*	20
Hope, (Sacred), Christian graces, No. 2,	*S. Glover,*	08
Hope is still an evergreen,	*Hodson,*	08
Hope told a flattering tale, (new arrangement),—Copyright,	*G. Loder,*	25
Hours there were,	*J. A. Wade,*	08
How grand and how bright,	*C. E. Horn,*	08
How happy once,	*Moore,*	08
How sweet the scene when christians die, (Sacred),—Copyright,	*Wyman,*	25
How young, how beautiful,	*Bishop,*	25
*Humbugged husband, (Comic),—Copyright,	*Hutchinson,*	30
Hunter, let thy bugle blow, (Duet),	*Braham,*	20
Hurrah! for the bonnets of blue,	*A. Lee,*	08
Hymn for Poland,—Copyright,	*Shaw,*	10
Hymn on the Nativity,	*Phillips,*	15

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Songs.	Composers.	Price.
I am the Resurrection, (Anthem),	*Chapple,*	20
I arise from dreams of thee,—Copyright,	*J. G. Barnett,*	30
I ask thee but to think of me,	*J. Barnett,*	08
I cannot change as others do,	*W. Maynard,*	15
I care not for the spring,—Copyright,	*H. Russell,*	40
*I caught her tear at parting,	*Kollman,*	20
I dearly love the free	*Westrop,*	10
I dance, I sing, I play,	*Iucho,*	10
I do not love thee,	*Mrs. Norton,*	08
I dreamed last night,—Copyright,	*J. P. Clarke,*	30
I dreamt that I dwelt in marble halls, (Bohemian Girl),	*M. W. Balfe,*	15
*I dream of my fatherland, (Jenny Lind),	*Muller,*	20
I forgive thee,	*S. Glover,*	08
I from her I love must part,—Copyright,	*W. A. King,*	10
I give my hand, another has my heart,—Copyright,	*A. Phillips,*	25
I give thee back thy plighted vow,—Copyright,	*Muller,*	25
I go, sweet friends,—Copyright,	*Ensign,*	10
*I greet thee, gentle flowers, (Io vi saluto—Giovanni di Napoli),—Copyright,	*Strakosch,*	50
I had a gentle mother,—Copyright,	*G. F. Root,*	10
I have a song of war for knights,	*Nash,*	08
I have come from a happy land,	*R. L. Smith,*	10
I have left my native mountains,	*Dempster,*	08
I have loved thee, dearly loved thee,	*T. Hook,*	08
I have riches, thou hast beauty, (Io son ricco—L'Elisir d'Amore—Duet),	*Donizetti,*	15
I knew a maiden fair,—Copyright,	*C. T. S.,*	10
I left thee where I found thee, love,	*C. Gilfert,*	08
I long for New England,—Copyright,	*I. B. Woodbury,*	25
I love, and I am happy,	*W. V. Wallace,*	15
*I look for thee, Mary,—Copyright,	*S. C. Massett,*	25
I love her, how I love her, (Gustavus),	*Auber,*	20
I love the Girls,—Copyright,	*St. Luke,*	25
*I love thee! ah, how well!	*E. N. Browne,*	20
I love the early morn,	*M. W. Balfe,*	25
I love thee, oh! I love thee,—Copyright,	*Robinson,*	30
I love the merry sunshine,	*S. Glover,*	08
I loved the maid for loving me,	*Madison,*	15

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Songs.	Composers.	Price.
I love to dwell in the bosom's cell,	*H. Russell,*	15
I love to wander,	*Brewoce,*	08
I mourn thee, but I love no more,—Copyright,	*W. V. Wallace,*	30
I never have been false to thee,—Copyright,	*W. V. Wallace,*	30
I pity and forgive,—Copyright,	*Bochsa,*	10
I really want a wife,	*Goodwin,*	08
I remember,	*Dannelly,*	20
I remember, I remember,	*W. Fucho,*	15
I remember how my childhood,	*Fitzgerald,*	08
I remember that sweet hour,	*Bishop,*	08
I saw her at the fancy fair,	*J. Barnett,*	08
I saw him smile,—Copyright,	*Richter,*	10
I saw in that face,	*Sir J. Stevenson,*	08
I see them on their winding way,	*Hime,*	08
I shall ne'er forget,	*Parnell,*	08
*I wandered by the brookside,—Copyright,	*Hime,*	25
Arranged as Solo or Quartette. As sung by the Alleghanians.		
I wandered by the brookside,	*Hime,*	15
*I wandered in the woodlands,—Copyright,	*Saroni,*	30
I welcome thee with gladness, (Norma),	*Bellini,*	10
I will bring thee fairest flowers,	*M. S.,*	08
I will not love,—Copyright,	*Bonzamini,*	25
I wish he would propose,—Copyright,	*La Hache,*	25
*I wish I was in old Virginny,—Copyright,	*Christy,*	25
I won't be a Nun,	*English,*	03
*I would a lowlier lot were thine,	*A Lady,*	25
I would be near thee,—Copyright,	*Coppock,*	10
I'd be a butterfly,	*I. H. Bailey,*	08
I'd mourn the hopes,	*Moore,*	08
I'd weep with thee,	*Von Weber,*	20
If I speak to thee in friendship's name,	*Bishop,*	08
If in truth you love me now,—Copyright,	*De Begnis,*	25
If silent looks betoken,—Copyright,	*C. E. Horn,*	30
If the deep voice of sorrow, (La Brandisi—Lucrezia Borgia),—Copyright,	*Donizetti,*	25
If thou wert by my side,	*S. Nelson,*	08
I'll be a fairy,	*Moran,*	08
*I'll be no submissive wife,—Copyright,	*A. Lee,*	35

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Songs.	Composers.	Price.
I'll dream of thee, love,	*Webbe,*	08
I'll find you out,	*J. Bishop,*	08
I'll hang my harp on a willow tree, (Page's Romance),	*Guernsey,*	15
I'll love thee to the last, Mary,	*Montgomery,*	15
I'll pray for thee, (Lucia di Lammermoor—Sparci d' amore),	*Donizetti,*	15
I'll remember thee,	*Dannelly,*	08
I'll tell you the hour that I love the best,—Copyright,	*R. L. Smith,*	10
I'll think of thee,—Copyright,	*Davy,*	10
I'll throw myself away,—Copyright,	*E. Christy,*	25
I'll wash my hands in innocency, (Anthem),	*Chappel,*	30
I'm an arch little black-eyed daughter,	*Sinclair,*	08
*I'm dreaming pleasant dreams, Willie,—Copyright,	*J. C. Andrews,*	30
I'm just eighteen, and quite a man,	*G. Linley,*	20
*I'm leaving old Ireland,	*G. Linley,*	20
I'm not such a fool as I look,	*Monroe,*	08
I'm o'er young to marry yet,	*A. Lee,*	08
I'm queen of a fairy band,	*J. P. Knight,*	20
In happy moments, (Maritana),	*W. V. Wallace,*	08
In Hymen's soft bonds,—Copyright,	*Mercadante,*	25
*In infancy when gay and young, (Jenny Lind),	*Guernsey,*	20
In light tripping measure, (Cinderella—Glee),	*Rossini,*	10
In silence rose the dreary night, (Regnava nel silenzio—Lucia di Lammermoor),—Copyright,	*Donizetti,*	60
In that devotion which we breathe, (Matilda),—Copyright,	*W. V. Wallace,*	25
In the land of the stranger,	*Rt. Rev. Bishop Hopkins,*	08
In the woods, (Quartette),—Copyright,	*Mendelssohn,*	10
In this cottage he lived,	*Cooke,*	08
In this frigid Planet, (Duet),	*Stansbury,*	15
Ingle side,	*Wiesenthal,*	08
Infant's prayer,	*V. Novello,*	20
Inquiry,	*Bassani,*	20
Invitation,—Copyright,	*La Hache,*	10
*Indian and his bride,—Copyright,	*F. H. Brown,*	30
*Indian Hunter,	*H. Russell,*	25
Inspirer and hearer of prayer,—Copyright,	*Pond,*	10
In heaven there's rest, (Sacred),—Copyright,	*J. G. Barnett,*	10

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Songs.	Composers.	Price.
In this old chair, (Maid of Honor),	*M. W. Balfe,*	08
In yon deep and shady dell, (Duet),	*G. Linley,*	20
*Irish mother's lament,	*Barton,*	20
Irene,	*F. Abt,*	15
Isabel,	*Bishop,*	08
Isabel to her lover,	*Kiallmark,*	08
Isle of beauty, fare thee well,	*Rawlings,*	08
*Is it a dream? (Somnambula),	*Bellini,*	20
Is my lover on the sea?	*S. Nelson,*	08
Is no succor near? (Bohemian Girl),	*M. W. Balfe,*	20
Italian girl's Prayer,—Copyright,	*J. H. Hewitt,*	40
It is a good thing to give thanks, (Anthem),	*Chappel,*	25
*It is the happy summer-time, (Summer),—Copyright,	*W. V. Wallace,*	50
It is the hour,	*Beriot,*	08
It was a form, (Matilda),—Copyright,	*W. V. Wallace,*	30
It was here in accents sweetest, (I' Puritani—Qui la voce),	*Bellini,*	25
I've been roaming,	*C. E. Horn,*	10
*I've left the snow-clad hills, (Jenny Lind),	*G. Linley,*	20
I've wandered in dreams, (Duet),	*Wade,*	15
I've wandered on the bank of the Rhine,	*J. Blockley,*	15
I've watched for thee, (Pacha's bridal),	*Romer,*	20
Jane Monroe, (Ethiopian),—Copyright,	*Christy,*	25
*Jeannette and Jeannot, (Complete), Containing "The Conscript's Departure," the answer, "Cheer up, my own Jeannette," "The Soldier's Return," and "The Soldier's Wedding."	*C. W. Glover,*	60
*Jennie with her bonny blue 'ee,—Copyright,	*J. C. Andrews,*	25
*Jenny Lind's farewell to Sweden,	*Cushman,*	25
Jenny Lind mania, (Comic),	*West,*	08
*Jenny Lind's reply to the Danish Students,	*Linter,*	25
Jephthah's daughter,	*Braham,*	08
Jerusalem my happy home,	*Clifton,*	08
*Jessie, (Jessie, I have loved thee),—Copyright,	*G. Linley,*	30
Jessie, the flower of Dumblane,	*Sanderson,*	08
*Jim along Josey,—Copyright,	*Smith,*	10
*John Anderson's gane,—Copyright,	*Bennett,*	30
John Anderson, my Joe,	*Kozeluch,*	08
John Nott, why not? (Comic),	*H. Russell,*	08

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John Strauss, the girls are all mad,	*Strauss,*	30
Joys of home, (words by Mrs. Balmano),—Copyright,	*A. Phillips,*	25
*Joyful, joyful Spring,—Copyright,	*W. V. Wallace,*	50
Joyful Summer's come,—Copyright,	*Lavenu,*	30
*Joy will never light this heart, (Magic Flute—Ah lo se pieu),	*Mozart,*	20
Juliet,—Copyright,	*W. V. Wallace,*	40
Julius from Kentucky,—Copyright,	*Christy,*	25
Julius' trip to the world's fair,—Copyright,	*Christy,*	25
Jubilee mass,—Copyright,	*La Hache,*	2 00
Jubilate, (Episcopal Service),—Copyright,	*Lippett,*	50
Journey, The,	*Mendelssohn,*	25
Kate Anderson, my Kate,	*Crouch,*	08
Kate Connor,	*George Barker,*	15
Kate Kearney,	*Irish,*	08
Katy Darling,	*Bellini,*	15
Katy Dean,—Copyright,	*Christy,*	25
Katy-did song, ('Tis the witching hour of love),—Copyright,	*C. Jarvis,*	20
Kathleen Mavourneen,	*Crouch,*	15
Keemo, Kimo, (Ethiopian),—Copyright,	*Wood's Minstrels,*	25
*Kind, kind and gentle is she,	*W. C. Peters,*	20
Kitty Neal,—Copyright,	*J. G. Maeder,*	25
Knight from wars returning, (L' Elisir d' Amore),	*Donizetti,*	20
*Knight hath left the castle gate,	*Montgomery,*	25
Knight may woo and ladies listen,	*M. S.,*	08
*Knight of the raven-black plume,—Copyright,	*J. H. Hewitt,*	25
Lad that I love,	*J. P. Knight,*	08
Lady, awaken,—Copyright,	*W. C. Peters,*	10
Lady of beauty, (Glee),	*Knyvett,*	10
Lady of England,—Copyright,	*Martyn,*	25
Lady, on this lip I swear, (Mountain Sylph),—Copyright,	*J. Barnett,*	15
Lady, since my words are weak, (Bronze Horse),	*Auber,*	15
Lady, wear not that smile,	*Irish,*	08
Land, ho! fill high the brimmer,—Copyright,	*J. P. Knight,*	25
Land of dreams,	*S. Lover,*	08

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Land of the west,—Copyright,	*Wm. Rucho,*	25
Land of our birth-place, Copyright,	*G. W. Morgan,*	20
Last farewell,	*Cole,*	08
Last greeting,	*Schubert,*	15
Last sweet chime, (Serenade),—Copyright,	*A. Lee,*	25
Last wish,	*Mrs. Browne,*	08
Last week I took a wife, (Comic),	*Kelly,*	08
Laura,	*Rouch,*	08
Lauretta,—Copyright,	*Williams,*	10
Lay of the Troubadour,	*Hagen,*	08
L'Etranger,	*Foures,*	08
La belle creole,—Copyright,	*Willis,*	25
Le serenade,	*Schubert,*	15
Leonore, (Farinella),	*M. W. Balfe,*	20
Leonora,	*Sykes,*	08
Leaf and fountain, (Duet),	*Bishop,*	10
*Leaves are turning red, (Autumn),—Copyright,	*W. V. Wallace,*	50
Lend me thine azure eyes,	*Watson,*	15
Let all obey,—Copyright,	*Leach,*	25
Let's away to the greenwood shades,	*Mrs. Yates,*	08
Let fame sound the trumpet,	*Shields,*	10
*Let me sleep my last sleep,	*J. H. Hewitt,*	25
*Let nobody know,	*W. Maynard,*	25
Let not the heart for sorrow grieve, (Bohemian Girl),	*M. W. Balfe,*	25
Let some gentle word be spoken,—Copyright,	*L. Lavenas,*	20
Let us hope for the best,—Copyright,	*J. H. Hewitt,*	20
Liberty for me, (Le Chalet),	*A. Adam,*	15
Life, life, life,	*McCalle,*	20
*Life by de galley fire,—Copyright,	*Ethiopian,*	25
Life on the ocean wave,—Copyright,	*H. Russell,*	50
Life itself is at the best, (Bohemian Girl—Chorus),	*M. W. Balfe,*	20
Life let us cherish,	*Mozart,*	03
Light bark,	*Craven,*	10
Light guitar,	*J. Barnett,*	08
Light is the step of the youthful bride,	*J. Barnett,*	15
Light, light is the heart,	*Auber,*	10
Light of my soul,—Copyright,	*Lupas,*	30
Light of other days, (Maid of Artois),	*M. W. Balfe,*	08

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Light skims thro' the air,	*Clifton,*	08
Lily bells,	*Miss Smith,*	20
Lilla's a lady,	*Rawlings,*	08
Listen,	*S. Lover,*	20
List, gentle lady,—Copyright,	*Wallace,*	25
List to the convent bells, (Duet),	*Blockley,*	08
List while I sing to thee,—Copyright,	*S. C. Massett,*	25
Locklin and Eveline,	*Wade,*	08
Lonely and sad,	*George Barker,*	15
Lonely rose,	*M. W. Balfe,*	15
Long, long ago,	*Bailey,*	08
Look forth, my fairest,	*M. W. Balfe,*	20
Look on the bright side,—Copyright,	*G. F. Root,*	10
Lo! here the gentle lark,	*Bishop,*	20
Lord, have mercy on us,	*Pergolesi,*	10
Lord, how excellent, (Anthem),	*Chappel,*	30
Lord, I believe,	*J. Barnett,*	08
Lord's prayer,	*Amateur,*	08
Lord our Governor, (Anthem),	*Sir. J. Stevenson,*	25
Lost rose-tree,—Copyright,	*Incho,*	10
Love and doubt,	*Blondell,*	08
Love and friendship,	*Moore,*	08
Love and folly,	*Meves,*	08
Love among the roses,	*Doyle,*	08
Love comes and goes,	*M. P. King,*	08
Love comes and goes like a spell,—Copyright,	*A. Phillips,*	30
Love for me thy power, (Somnambula),	*Bellini,*	08
Love, forsake me never,—Copyright,	*Rizio,*	25
Love's approach, (Duet),	*W. V. Wallace,*	40
Love's faith,—Copyright,	*M. P. King,*	25
Love's first step is on the rose,—Copyright,	*Osbourne,*	25
Love's ritornello,	*J. Cook,*	08
Love, good-night,	*Weber,*	08
Love is a traitor,	*Von Weber,*	15
*Love is a trifler,—Copyright,	*Beames,*	25
Love is lightest,	*Danvers,*	15
Love is the theme,	*Tully,*	10
Love knot,—Copyright,	*S. C. Massett,*	25

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Love me,—Copyright,	*Greatorex,*	25
Love, my dearest, (I' Puritani—Ate o caro),	*Bellini,*	20
Love not,	*Blockley,*	08
Love's review,	*J. Barnett,*	10
*Love smiles no more,	*Berg,*	20
Love sounds the trumpet of joy,	*Eggleso,*	08
Love, thou art near me, (Amilie),	*W. M. Rooke,*	20
Love was once a little boy,	*J. A. Wade,*	08
Love's wild guitar,	*Wilson,*	08
Lover's star,	*C. L. H.,*	08
Lover's quarrels, (Duet),	*C. W. Clover,*	40
Low-back'd car,—Copyright,	*S. Lover,*	25
Lowly youth, the mountain child, (Matilda),—Copyright,	*W. V. Wallace,*	25
Lucy Gray,	*Geo. Barker,*	15
*Lucy Neale,—Copyright,	*Ethiopian,*	25
Lutzow's wild hunt, (Glee),	*Weber,*	08
McGregor's gathering, (or, Moon is on the Lake),	*A. Lee,*	15
Madre felice,—Copyright,	*Ad. Heimer,*	20
Maid of Athens,	*Kiallmark,*	08
Maid of Buhla Spa,	*Solas,*	08
Maid of Judah,	*Sloman,*	08
Maid of Saratoga Springs,	*U. C. Hill,*	08
*Maid of Switzerland,	*J. Tully,*	25
Maiden, awake from thy slumbers,—Copyright,	*J. Daniels,*	30
Maiden, behold me, (I' Puritani—Son vergin vessoza),	*Bellini,*	20
Maiden's dream,—Copyright,	*J. G. Maeder,*	30
Maiden's prayer,	*S. Nelson,*	20
Maiden so lovely,—Copyright,	*Donizetti,*	25
Make me no gaudy chaplet, (Lucrezia Borgia),	*Donizetti,*	15
Make ready my nautilus bark,	*Lightfoot,*	15
Maltese boat song, (Glee),	*Devereaux,*	10
Mamma, why don't the men propose?	*Blewitt,*	08
Man is but a passing stranger,—Copyright,	*Pond,*	15
Man of men,	*J. Tully,*	15
Man the life-boat,	*H. Russell,*	30
*Mariner, (Jenny Lind,)	*Geyer,*	25

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Mariner's child to his mother,	*Harris,*	15
Marseilles hymn,	*National,*	08
Marseilles hymn, (Quartette),	*H. Sarony,*	15
Mary Avourneen,	*George Barker,*	15
Mary dear,—Copyright,	*Ad. Heimer,*	10
Mary Blane,—Copyright,	*Ethiopian,*	25
Mary, do not say farewell,	*M. S.,*	08
Mary, I believe thee true,	*English,*	03
Mary of Argyle,	*S. Nelson,*	08
Mary of Lake Enon,—Copyright,	*I. B. Woodbury,*	25
Mary of the glen,—Copyright,	*G. F. Root,*	25
*Master and pupil, (Duet),	*J. H. Hewitt,*	25
Mass for three voices,—Copyright,	*L. Selle,*	2 00
Matrimonial sweets, (Duet),	*Freeman,*	08
May dew,	*S. Lover,*	20
May morning, (Duet—Soprano and Contralto),	*W. V. Wallace,*	40
May you be happy,	*Hodson,*	08
Mear and German air, (Devotional Sacred Music),	*Ensign,*	08
*Meeting,	*Kohlman,*	25
Mellow horn,	*Jones,*	08
Meeting of the waters,	*Moore,*	08
Meet me by moonlight,	*J. A. Wade,*	08
Meet me at sunset,	*J. Barnett,*	08
Meet me at yon ruined tower,	*Westrop,*	08
Meet me in the willow glen,	*A. Lee,*	10
Men, what silly things you are,	*J. Barnett,*	20
Merry Christ Church bells, (Glee), —Copyright,	*Ives,*	25
Merrily goes the mill,	*S. Nelson,*	20
Messenger bird, (Duet),	*Miss Brown,*	20
*Midnight moon, (Duet),	*S. Glover,*	30
Mild as the moonbeams, (Artaxerxes),—Copyright,	*Dr. Arne,*	20
*Miniature, (words by G. P. Morris),—Copyright,	*J. P. Knight,*	25
Mine alone,	*De Beriot,*	08
Mine it is at midnight hour, (Peri),—Copyright,	*J. G. Maeder,*	50
*Mine own,—Copyright,	*J. G. Maeder,*	25
Minore Astore,	*F. N. Crouch,*	20
Minute-gun at sea, (Duet),	*M. P. King,*	10
Minstrel returned from the war,	*J. H. Hewitt,*	08

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Minstrel savoyard,	*J. Barnett,*	08
Mistletoe bough,—Copyright,	*Comer,*	10
Miss Myrtle,	*Blackwood,*	08
Mister Jeremy Fickle,—Copyright,	*Cramer,*	10
Molly Bawn,	*S. Lover,*	15
*Monterey,—Copyright,	*A. Phillips,*	25
Monthly rose,	*R. L. Smith,*	08
*Moonlight is sleeping, (Duet),—Copyright,	*A. Phillips,*	25
Moonlight, music, love and flowers, (Duet),	*J. Barnett,*	15
Moonlight of the heart,—Copyright,	*Strakosch,*	30
Moorish maid,	*C. E. Horn,*	10
Moon,—Copyright,	*C. E. Horn,*	40
Moon is beaming on the lake, (Duet),	*Blockley,*	08
Moon is on the lake,	*A. Lee,*	15
Moon is up,	*Phipps,*	20
Morning dews the sun dispelling,	*Clifton,*	08
Most beloved,—Copyright,	*V. Bellini,*	25
*Mother's love,—Copyright,	*W. C. Peters,*	25
Mother, sweet mother, why linger away? (Duet),	*G. F. Root,*	25
Mother's smile,—Copyright,	*W. V. Wallace,*	30
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Mournful good-night,—Copyright,	*J. H. Hewitt,*	10
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*Music at nightfall, (Duet),—Copyright,	*S. Nelson,*	30
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Music the language of the skies,	*Pond,*	08
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My bark is bounding near,	*M. W. Balfe,*	20
My beautiful maid,	*J. Braham,*	08
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My bonnie highland lass,	*C. W. Glover,*	08
My bonnie Jessie, (Mountain Sylph),—Copyright,	*J. Barnett,*	15
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My childhood's home,	*J. Blockley,*	15

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My God, the spring of all my joys,—Copyright,	*Staunton,*	15
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My heart is thine,	*F. Gumbert,*	15
My heart 's in the highlands,—Copyright,	*H. Russell,*	30
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My heart is so lonely,	*E. J. Loder,*	10
My heart with joy is bounding light, (Sontag's "Polka Song"), Copyright,	*Alary,*	30
My heart's true blue,	*Waller,*	10
*My home, my happy home, (Jenny Lind),	*Hodson,*	20
My home in old Kentuck,—Copyright,		25
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My native land,	*Underner,*	08
*My old aunt Sally,—Copyright,	*Ethiopian,*	25
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My own green isle,	*Weylott,*	08
My own native isle,	*Bishop,*	08
My own, my native home,	*Harroway,*	08
My pretty page, look out afar, (Duet),	*Bishop,*	20
My sister dear, (Massaniello),	*Auber,*	08
*My skiff is on the shore,—Copyright,	*Ethiopian,*	25
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Never look sad,	*Wade,*	15
Never wonder, Mary,—Copyright,	*H. C. Watson,*	30
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Night of love, (Una notte d' amore—Duet),—Copyright,	*L. Ardetti,*	50
Nina, Nina,	*Solas,*	08
No, we never mention her,	*H. R. Bishop,*	08
Nora Crena, see the flowers,	*F. N. Crouch,*	15
Nora, the pride of Kildare,	*C. E. Horn,*	08
Not for me the smile that plays,	*Mrs. Price,*	15
No, 'twas no deceptive spell, (Mountain Sylph),—Copyright,	*J. Barnett,*	15
Now, at moonlight's fairy hour, (Duet),	*Thompson,*	25
Now, is n't it a pity?	*Whittaker,*	08
Nuremburg and St. Martin, (Devotional Sacred Music),	*Ensign,*	08
O bid me not that strain to sing,	*Collyer,*	20
O butterfly, why roam?	*Kirby,*	10
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O come to me,	*Rawlings,*	08
O come to me, my darling love,—Copyright,	*J. Eisfeld,*	40
O come to me when daylight sets,	*Sir J. Stevenson,*	08
O come let us sing unto the Lord, (Anthem),	*Chappel,*	25
O dinna forget,	*Cooke,*	08
O do not bid me cease to love,	*Sir J. Stevenson,*	08
O do not say farewell,	*Paige,*	08
O fair as the sea-flower,	*Moore,*	10
O for one seraphic strain,	*S. Nelson,*	08
O from a mother's eye,	*Bishop,*	08
O give me the hills,—Copyright,	*Andrews,*	15
O how lovely, how dear to me,	*English,*	08
O I remember, (Amilie),	*Rooke,*	20
O I shall ne'er forget,	*Parnell,*	08

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O Lord, our Governor, (Anthem),	*Sir J. Stevenson,*	25
O love for me thy power, (Somnambula),	*Bellini,*	08
O love, thou art near me, (Amilie),	*Rooke,*	20
O Mary, dear,	*Ad. Heimer,*	08
O Mary, do not say farewell,	*A Lady,*	08
*O men, what silly things you are,	*J. Barnett,*	20
*O must we part to-night?	*A. Lee,*	25
*O my bravest and best, I resign thee,	*Bishop,*	20
O never fall in love,	*A. Lee,*	20
O no we never mention her,	*H. R. Bishop,*	08
O not for me the smile that plays,	*Mrs. Price,*	15
O peerless nymph,	*C. Smith,*	08
O place me in some lonely shed,—Copyright,	*Pearson,*	15
O Salutaris Hosti,—Copyright,	*Mengis,*	30
O say not that this heart is false,	*Willis,*	20
O shall we go a sailing?	*M. W. Balfe,*	25
O soft as the first beams of twilight,	*V. Bellini,*	08
O softly falls the foot of love,	*Loder,*	08
O speed my bark,	*J. Barnett,*	08
O swiftly rides my gondolier,	*Long,*	15
O take me back to Switzerland,	*Mrs. Norton,*	08
O tarry, O tarry,	*C. E. Horn,*	08
O the merry spring,	*Mounsey,*	08
O the pleasant time,	*Wade,*	20
O the heart, it is a treasure,	*J. Hime,*	20
O think of the days that are past,	*S. Glover,*	20
O thou great and glorious One,	*Gauler,*	08
O thou Omnipotent,—Copyright,	*W. V. Wallace,*	40
O thou, whose beauty shines,	*Kalliwoda,*	15
O thou, who in my inmost soul, (O tu che l' alma adoravien—Ernani),—Copyright,	*Verdi,*	30
O thou, who dwellest,	*Dahlman,*	10
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O 'tis the melody,—Copyright,	*A. Phillips,*	25
O weep not,	*H. Russell,*	20
O would I were a girl again,—Copyright,	*Guernsey,*	25

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Oh! peace, oh! heavenly peace,—Copyright,	*Rt. Rev. Bishop Hopkins,*	10
Oh! remember the hour,	*Clough,*	15
*Oh! sing to me,	*Osbourne,*	20
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Oh! watch you well by daylight, (Song),—Copyright,	*S. Lover,*	50
Oh! watch you well by daylight,—Copyright, (Quartette),	*J. G. Maeder,*	40
*Oh! well do I remember, (Jenny Lind),	*Linter,*	20
Oh! weep no more, sweet mother,	*Abbott,*	08
Oh! were I but a thing of life,	*Woolstein,*	08
Oh, yes, we often mention her,	*C. E. Horn,*	08
Observe when mother earth is dry, (Glee),—Copyright,	*C. E. Horn,*	1 00
Ocean,	*H. Russell,*	20
O'er the cold tomb, (Sulla Tomba—Lucia di Lammermoor),—Copyright,	*Donizetti,*	75
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O'er the wildly heaving sea,—Copyright,	*Saroni,*	20
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*Old Clock,	*H. Russell,*	25
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On yonder rock reclining, (Fra Diavalo),	*Auber,*	08
One constant Friend, (Duet),	*Deacon,*	08
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One kiss, and then adieu, love,	*Willis,*	08
One parting word,	*C. W. Glover,*	15
One struggle more,	*Arkwright,*	10
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*Other side of Jordan,—Copyright,	*Christy,*	30
*Our childhood's home,—Copyright,	*Saroni,*	30
Our faith then fondly plighting, (O luce di quest' anima—Linda d' Chamounix),—Copyright,	*Donizetti,*	50
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Parting Hymn,	*Hance,*	08
Parting look she gave,	*Turnbull,*	08
Parting ray of fading day,	*Baker,*	15
Parting serenade,	*Schubert,*	10
Passing bell,	*Schubert,*	15
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Peace, O heavenly peace,—Copyright,	*Rt. Rev. Bishop Hopkins,*	10
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*Pensez á moi,	*R. Albert,*	25
Peter Spa, (Comic),—Copyright,	*C. Hess,*	20
People's choice, (National),—Copyright,	*Williams,*	10
*Phantom ship, (Trio),	*Bishop,*	20
*Pictures of memory,—Copyright,	*G. F. Root,*	50
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Pirate's serenade,	*Thompson,*	15
Pity for one in childhood torn, (Bohemian Girl),	*Balfe,*	10
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Poachers,	*Taylor,*	08
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Poor Nelly,	*G. Linley,*	15
Poor Robin's growing old,—Copyright,	*G. F. Wurzel,*	25
*Pretty, pretty girls, (Jenny Lind—Dance Song),	*Mould,*	25
*Poor Bessie was a sailor's wife,	*Hodson,*	20
Poor Tom Bowling,	*Dibdon,*	08
*Poor Nelly Ann,—Copyright,	*Ethiopian,*	25
Poor wounded heart,	*Moore,*	08
Pope, he leads a happy life,—Copyright,	*C. Grube,*	20
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Pretty star of the night,	*Weylott,*	15
Pride of Flora's sweet domain,—Copyright,	*Costa,*	25
Pride of my heart,—Copyright,	*W. Dressler,*	20
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Queen of merry May,—Copyright,	*G. Loder,*	30
*Queen of roses,	*Blondell,*	25
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*Reaper on the plain,—Copyright,	*G. F. Root,*	25
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*Red rover,	*G. Linley,*	25
Remember the hour,	*Clough,*	15
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Saw ye aught of my love?	*Loder,*	08
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Say not that hope,	*Miss Smith,*	08
Say not that this heart is false,	*Willis,*	20
Say not woman's heart is bought,	*Whittaker,*	08
Say, what shall my song be to-night?	*J. P. Knight,*	10
Say, wilt thou ever think of me? (Elisir d'Amore),	*Donizetti,*	15
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Sea-king tempter,—Copyright,	*Benkert,*	25
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See, the conquering hero comes,	*Handel,*	10
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See our oars with feathered spray, (Glee),	*Sir J. Stevenson,*	15
See ye, love, you broad oak climbing, (Duet),	*J. Barnett,*	20
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Serenade,	*Nash,*	08
*Serenade of the Danish students, (Jenny Lind),	*Hodson,*	20
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She never blamed him, never,	*H. R. Bishop,*	08
She watched for him,	*Loder,*	20
She walks the waters like a thing of life,	*Amateur,*	20
She wore a wreath of roses,	*J. P. Knight,*	15
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Shepherd's gift,	*Ball,*	20
Shepherd minstrel,	*Ball,*	20
Shepherd youth abroad did stray,—Copyright,	*G. Bristow,*	25
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Sich a gitting up stairs,	*Rice,*	08
Sicilian peasant, (Evening hymn to the Virgin),	*Paget,*	08
Sicily and Duke Street, (Devotional Sacred Music),	*Ensign,*	08
Signal,	*F. Gumbert,*	20
Sigh not for summer flowers,	*H. R. Bishop,*	15
Sighs that speak of love,	*M. P. King,*	08
Sigh not, love not, doubt not,	*S. Lover,*	15
Sing a sacred song to me,	*M. P. King,*	08
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Sleep light gently on thy breast,—Copyright,	*Strakosch,*	25
Sleep light gently on thy breast, (simplified),—Copyright,	*Strakosch,*	25
*Sleep, my child,	*F. N. Crouch,*	25
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Snow on beds of roses,	*A. Lee,*	08
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Social glass,	*Beames,*	08
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Soft evening air,—Copyright,	*J. A. Fowler,*	25
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Softly sleep, my baby boy,	*C. Smith,*	08
Softly, ye night winds,—Copyright,	*W. V. Wallace,*	30
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Some love to roam,	*H. Russell,*	15

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*Song of the robin,	*G. Linley,*	30
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Sparkling and bright, (Glee),	*Taylor,*	08
Spell is broken,—Copyright,	*L. T. B.,*	20
Speed my bark,	*J. Barnett,*	08
Speak to her in kindness,	*S. Glover,*	20
Spider and fly, (Quartette),—Copyright,	*Hutchinson,*	30
Spirit song,	*Clarke,*	25
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Spring-time is come,—Copyright,	*Nash,*	10
Spring-time of the heart,	*C. W. Glover,*	15
St. Thomas and Rosefield, (Devotional Sacred Music),	*Ensign,*	08
St. Mary's and Stonefield, (Devotional Sacred Music),	*Ensign,*	08
St. Martin and Nuremburg, (Devotional Sacred Music),	*Ensign,*	08
*Starry banner, (National Song),—Copyright,	*S. Nelson,*	30
Star of love, (Serenade),—Copyright,	*W. V. Wallace,*	50
Star of love, (Quartette),—Copyright,	*J. G. Maeder,*	40
Stars of the summer night, (Duet),—Copyright,	*Lucy J. Sandford,*	10
*Stars of heaven are gleaming, (Jenny Lind),	*G. Linley,*	20

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Songs.	Composers.	Price.
Star spangled banner, (National Song),	*National,*	08
Star spangled banner, (Quartette),	*National,*	15
Star spirit,	*S. Nelson,*	20
Stephens and Woodside, (Devotional Sacred Music),	*Ensign,*	08
Strike the old banjo,—Copyright,	*Converse,*	25
Still like the dew in silence falling,—Copyright,	*James Best,*	30
Still o'er the waters,—Copyright, (Duet),	*F. H. Hodges,*	25
Still so gently o'er me stealing, (Sonnambula),	*Bellini,*	08
Still dreaming and thinking of thee, (Tre lunghi e miseri anni—Giovanna di Napoli),—Copyright,	*Strakosch,*	30
Striped Pig, (Comic),	*Willis,*	08
Strike the cymbal,	*Pucitti,*	10
Strike the lute, lady,—Copyright,	*C. E. Horn,*	25
*Styrian song, (sung by Madame Sontag),—Copyright,	*Eckert,*	40
Sukey Lane, (Ethiopian),—Copyright,	*Christy,*	25
Suitors,—Copyright,	*C. E. Horn,*	20
Summer,—Copyright,	*Rt. Rev. Bishop Hopkins,*	10
Summer hours,	*Tully,*	15
Summer night, O, (Don Pasquale),—Copyright,	*Donizetti,*	25
Summer, shining summer,—Copyright,	*West,*	25
Sun of the sleepless melancholy star,	*Mendelssohn,*	08
*Sunny world, (Jenny Lind),	*Smith,*	20
Sunshine and dew,—Copyright,	*G. W. Warren,*	20
Sunny stream,	*J. Tully,*	15
Sun was sunk beneath the hills,	*Doering,*	08
Susanna, (Ethiopian),—Copyright,	*Christy,*	20
*Susan dear,—Copyright,	*Ethiopian,*	25
Susan Rayne, (Ethiopian),—Copyright,	*Christy,*	30
*Suzette,	*G. Linley,*	25
Sweet bird that shuns the noise of folly,	*Handel,*	15
Sweet home,	*Parry,*	08
Sweet home, receive me,—Copyright,	*Campbell,*	20
Sweet are the dreams of happy hours,	*W. Maynard,*	15
Sweet is the vale where sweet Jessie we met,	*Sporle,*	08
Sweet Jessie was young and simple,	*S. Lover,*	08
Sweet lady, speak those words again,	*P. Carleton,*	15
Sweet melody,	*C. E. Horn,*	08
*Sweet memories of thee,—Copyright,	*W. C. Peters,*	25

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Songs.	Composers.	Price.
Sweetly when to home returning, (Elisir d'Amore),	*Donizetti,*	15
Swiss girl, (as sung by Madame Lovarney),	*G. Linley,*	15
*Swiss hunter's welcome home,	*Devereaux,*	20
*Swiss song, (sung by Madame Sontag),—Copyright,	*C. Eckert,*	40
Sweet zephyrs waft him hither, (Dolce zeffiroil secondo—La Favorite),—Copyright,	*Donizetti,*	50
Swiftly rides my gondolier,—Copyright,	*Long,*	15
*Switzer's song of home,	*Mochelles,*	20
*Sword and staff,—Copyright,	*W. V. Wallace,*	25
*Table d'hote,	*Auber,*	30
Take me back to Switzerland,	*Mrs. Norton,*	08
Take now this ring, (Somnambula—Duet),—Copyright,	*Bellini,*	25
Take this lute, (Jenny Lind),	*J. Benedict,*	15
Tartar drum,	*J. H. Rodwell,*	08
Tarry not, dearest, (Amilie),—Copyright,	*Rooke,*	25
Tarry, O tarry,	*C. E. Horn,*	08
Tears, gentle tears, for the days that are no more,—Copyright,	*I. B. Woodbury,*	25
Te 'Entendo sio mio,	*Donizetti,*	15
Te deum in Eb, (four voices, for Episcopal service),—Copyright,	*S. Jackson,*	1 50
Tell me, fair maid, (Duet),—Copyright,	*J. P. Clark,*	40
Tell me not of hoarded gold,	*Bailey,*	08
Tell me not that love is fleeting,—Copyright,	*F. Unger,*	25
Tell me some fond name, (Melody from Wallace's "Village maiden's song"—words by Mrs. Mary E. Hewitt),—Copyright, arranged by	*C. Jarvis,*	25
Tell me where do fairies dwell? (Duet),	*S. Glover,*	15
Tell me, where is beauty found? (Duet),	*S. Glover,*	20
Then you'll remember me,	*M. W. Balfe,*	10
Thee alone adoring, (Fia vers la sciarti—Duet—La Favorite),—Copyright,	*Donizetti,*	30
*The other side of Jordan,—Copyright,	*Christy,*	30
There are moments in life,	*Nash,*	08
There's a bliss in the morning of life,	*Wade,*	08
There grew a bonnie briar bush,	*Bishop,*	08
There is darkness on the mountain,—Copyright,	*W. V. Wallace,*	30

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Songs.	Composers.	Price.
There is sunshine in my heart,—Copyright,	*F. Cosby,*	10
There's no home like my own,	*Malibran,*	08
There were shepherds, (Christmas Bells),	*C. E. Horn,*	20
They are coming,	*Rodwell,*	08
They have given thee to another,	*R. G. Paige,*	08
They said I must not sing of love,—Copyright,	*Coppock,*	15
They say there is an echo here, (Glee),—Copyright,	*Alleghanians,*	25
They sleep in the dust,—Copyright,	*G. F. Root,*	25
They tell me she's no longer fair,	*Andrews,*	08
They who would be happy still, (Matilda),—Copyright,	*W. V. Wallace,*	25
They've sold me down the river,—Copyright,	*G. F. Wurzel,*	20
Thine eye hath seen the spot,—Copyright,	*G. Bristow,*	25
This is the hour, love, (Quartette),	*S. O. Dyer,*	15
Think of the days that are past,	*S. Glover,*	20
The heart it is a treasure,—Copyright,	*E. L. Hime,*	25
Tho' every hope be fled, (Bohemian Girl—Quartette),	*M. W. Balfe,*	40
Tho' to other lands I wander, (L'Elisir d'Amore),	*Donizetti,*	20
Those evening bells,	*Moore,*	08
*Those happy days are gone,	*L. Lavenu,*	20
Those eyes of blue,—Copyright,	*Rossington,*	20
Thou art among the few,—Copyright,	*W. V. Wallace,*	40
Thou art gone, (Amilie),	*Rooke,*	20
Thou art gone from my gaze,	*G. Linley,*	15
Thou art gone from my gaze, (Quartette),—Copyright,	*J. G. Maeder,*	30
Thou canst not forget,—Copyright,	*W. C. Peters,*	10
Thou fair and verdant meadow,	*G. Linley,*	15
Thou great Creator,	*M. S.,*	08
*Thou hast wreathed a spell around me,	*Mrs. Hamilton,*	25
Thou lovely maid,	*Kucken,*	15
Thou lovest the greenwood, so do I,—Copyright,	*A. Phillips,*	30
Thou, O thou hast loved me,	*Bishop,*	08
Thou reignest in this bosom, (Quartette),	*German,*	08
Thou whose beauty shines,	*Kalliwoda,*	15
Thou, who dwellest,	*Dahlman,*	10
Thou who in might supreme, (Bohemian Girl),	*M. W. Balfe,*	25
Thoughts that have for years been sleeping, (Peri),—Copyright,	*J. G. Maeder,*	25
Thro' the world wilt thou fly, love, (Bohemian Girl),	*M. W. Balfe,*	25

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Songs.	Composers.	Price.
Thy heart is my home,—Copyright,	*A. Phillips,*	25
Thy love and mine,	*Long,*	10
Thy name was once a magic spell,	*Cowell,*	08
Thy spirit of love keeps a watch over me,	*G. Linley,*	15
*Thy voice is music to mine ear,	*S. Nelson,*	25
Thy will be done,	*Taylor,*	08
Tie is rent that bound our hearts, (Chorus for female voices),—Copyright,	*Geo. Kingsley,*	25
Tilda Horn,—Copyright,	*Christy,*	25
'Tis better not to know,	*S. Lover,*	08
Time of the heart,—Copyright,	*G. F. Root,*	30
Time, thou cheat of human bliss, (Amilie),	*Rooke,*	15
Time was thy locks were brown,	*Loder,*	08
'Tis merry and free,—Copyright,	*Norville,*	25
'Tis pleasant to be young,—Copyright,	*W. V. Wallace,*	30
'Tis sad to leave our Fatherland, (Bohemian Girl),	*M. W. Balfe,*	25
'Tis sweet to muse o'er memory's page,—Copyright,	*A Lady,*	10
'Tis sweet to take the bonny lake,	*Watson,*	08
'Tis the last rose of summer,—Copyright, (T. Moore),	*Dressler,*	10
'Tis the witching hour of love, (Katy-did Song),—Copyright,	*C. Jarvis,*	20
'Tis to-morrow,	*R. Lacy,*	25
'Tis thus ordained,	*Mendelssohn,*	15
'Tis you I bid beware,	*Metz,*	08
*Token flower,—Copyright,	*W. C. Peters,*	30
To beau and belle I fortunes tell,	*Parry,*	08
To distant climes,	*Roche,*	08
To Greece we give our shining blades, (Glee),	*Bishop,*	08
To live forever,—Copyright,	*Rt. Rev. Bishop Hopkins,*	30
To reason's isle a bark there came,	*Scroby,*	08
To the gay tournament,	*Cooke,*	08
To the wood away,	*G. Linley,*	10
To thy fond love, (A tanto amor Leonore,—La Favorite),—Copyright,	*Donizetti,*	40
To you, dear maid,	*Lambley,*	08
Tom Bowling,	*Dibden,*	08
*Trab, trab, trab,	*Kucken,*	20
Treasures of the heart,	*Panseron,*	08

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Songs.	Composers.	Price.
Treasures of the deep,	*Arkwright,*	10
Tree of the forest,	*J. P. Knight,*	08
Truest friend, (Quartette),—Copyright,	*Alleghanians,*	30
True heart of woman,	*A. Lee,*	15
'Twas his own voice,	*Sir John Stevenson,*	15
'Twere vain to tell thee all I feel,	*Thibalt,*	08
Twilight dews,	*Bishop,*	08
Twilight hour,	*Beeston,*	08
*Twilight is closing, (Chant Bohemian),—Copyright,	*W. C. Peters,*	30
'Twill remind me, love, of thee,	*A. Lee,*	15
Two birds,—Copyright,	*S. Lover,*	30
Two forest nymphs, (Duet),	*S. Glover,*	35
Tyrolese evening hymn,	*Miss Brown,*	08
Tyrolese maiden's return,	*Malibran,*	08
*Tyrolese peasant's song,	*Hart,*	10
Uncle Tom,—Copyright,	*H. Swift,*	25
Un jour das les flots de la Reine, (Duet—Prophete),	*Meyerbeer,*	30
Under the tree,	*M. W. Rooke,*	20
Up, clansmen, up,	*Byrne,*	08
Up, ye Christians,	*Ives,*	08
*Upon a summer's day, (Jenny Lind),	*Linbland,*	20
Vainly, alas!	*R. Lacy,*	10
Vesper bell,	*La Camea,*	08
Village bell,—Copyright,	*W. W.,*	30
Village bells,—Copyright,	*J. Sloman,*	30
Vilikins and his Dinah,	*J. Parry,*	08
*Village Spire, (Jenny Lind),	*S. Glover,*	20
*Violets, (Duet),—Copyright,	*W. Dressler,*	50
Violet's Grave,	*Otto Dresel,*	10
Vive le Roy, (Siege of Rochelle),	*M. W. Balfe,*	20
Voice of Erin,—Copyright,	*J. A. Fowler,*	25
Voice of Free Grace,	*Dutton,*	08
Voice from the lakes, (Quartette),—Copyright,	*J. Eisfeld,*	50
Voice from the waves, (Dombey & Son—Duet),	*S. Glover,*	25
Voice of her I love,	*John Parry,*	08
*Voice of the spirit, (Jenny Lind),	*Geyer,*	25

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Songs.	Composers.	Price.
Voices of the night, (Duet),	*S. Glover,*	25
Voice that so tender,—Copyright,	*Mercadante,*	25
Warwick and Alexandria, (Devotional Sacred Music),	*Ensign,*	08
Watchword,—Copyright,	*W. A. King,*	25
Watchman,	*Moore,*	08
Wake, lady, wake, the midnight moon,	*Westrop,*	08
Wake, wake, my fairest,—Copyright,	*Spohr,*	10
Wake up, my own sweet rose,	*G. Linley,*	15
Warrior's home,	*Reed,*	08
War ship of peace,—Copyright,	*S. Lover,*	25
Watch you well by daylight,—Copyright,	*S. Lover,*	50

The Irish peasant reverentially and trustfully desires you to "Watch well by daylight," but keep no watch in darkness, for then "God watches over you." This beautiful saying, like many others of the same people, exhibits what I will venture to call "Fancy flowering on the stem of Faith."—*Lover.*

Watch you well by daylight, (Quartette),—Copyright,	*J. G. Maeder,*	40
Wealthy old man a wooing did go,	*Reed,*	08
*Wedding bells,—Copyright,	*A. Phillips,*	30
Welcome as the sunlight,	*G. Linley,*	15
Welcome to Kossuth,—Copyright,	*W. Dressler,*	25
Wells and Shirland, (Devotional Sacred Music,)	*Ensign,*	08
Weep, mourners, weep,—Copyright,	*Rt. Rev. Bishop Hopkins,*	10
Weep no more, sweet mother,	*Abbott,*	08
Wet sheet and flowing sea,	*Walton,*	08
*We are all a cutting,—Copyright,	*Hutchinson,*	25
We have been friends together,	*Miss Cowell,*	08
We have lived and loved together,	*H. Herz,*	10
We have met to remember the day,	*Martyn,*	08
We met,	*Bailey,*	08
*We now must part, (Fille du Regiment),	*Donizetti,*	25
We met by chance,	*Kucken,*	15
We supplicate,	*Ives,*	08
We were children together,—Copyright,	*J. H. Hewitt,*	10
*We wept when we remembered Zion,—Copyright,	*Pond,*	25
Weep not,	*H Russell,*	20
*What are the world and its pleasures? (Jenny Lind),	*Beyer,*	20
Why are the scenes which we loved in our childhood?—Copyright,	*J. Daniels,*	30

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Songs.	Composers.	Price.
Were I but his own wife,—Copyright,	*J. G. Maeder,*	25
*We'll have a little dance to-night,—Copyright,	*Christy,*	25
Wert thou but mine own, love,	*Kucken,*	15
What ails the men?—Copyright,	*Loder,*	25
What are the wild waves saying? (Duet—Dombey & Son),	*S. Glover,*	15
What can beauty give me more?	*J. H. Tully,*	25
Whate'er the grief that dims mine eye,	*Nash,*	08
What full delight, (Bohemian Girl),	*M. W. Balfe,*	30
What is the spell? (Amilie),	*Rooke,*	25
What is Life?—Copyright,	*Rt. Rev. Bishop Hopkins,*	25
What shall we do, my brother? (Duet),—Copyright,	*W. A. King,*	10
What shall this darky do? (Ethiopian),—Copyright,	*Harry & Lucy,*	20
What sound breaks on mine ear? (Bohemian Girl—Solo and Chorus),	*M. W. Balfe,*	20
What the deuce would you be at now? (Mountain Sylph),—Copyright,—Copyright,	*J. Barnett,*	25
What woke the buried sounds?	*J. Barnett,*	08
When all around my path is drear, (Enchantress),	*M. W. Balfe,*	15
When evening leaves the distant shore,	*Cramer,*	08
When fairest on a monarch's brow, (David),	*Neukomm,*	10
When first I over the mountain trod,	*S. Lover,*	15
When I roved a young Highlander,	*H. Russell,*	20
*When I was quitting Norman bowers, (Quando lasciai Normandie—Robert le Diable),	*Meyerbeer,*	25
When men declare,—Copyright,	*Vaccaj,*	25
When night comes o'er the plain, (Duet),	*S. Nelson,*	25
When on the distant eastern hills, (Quartette),—Copyright,	*J. G. Maeder,*	30
When on the distant eastern hills,—Copyright,	*W. V. Wallace,*	30
*When pensive feelings wake the sigh,	*A. Phillips,*	20
When shall we threemeet again?	*Clarke,*	08
When shall we meet?	*W. V. Wallace,*	25
When spring unlocks the flowers,—Copyright,	*English,*	10
When the flowers of hope are fading,	*G. Linley,*	15
When the day with rosy light,	*Stockhausen,*	08
*When the moon on the lake is beaming,—Copyright,	*S. C Massett,*	30
When the morning first dawns, (Amilie),	*Rooke,*	25
When the sails were unfurled,	*C. Smith,*	15

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Songs.	Composers.	Price.
When the swallows homeward fly,	*Abt,*	15
Where the warbling waters flow, (Duet),	*B. Richards,*	15
When the weary are at rest,	*J. H. Tully,*	15
When the white foam wave, (Zampa),—Copyright,	*Herold,*	25
*When thou wert true,—Copyright,	*J. H. Hewitt,*	25
When this enchantment I beheld, (Enchantress),	*M. W. Balfe,*	06
When traveling weary,—Copyright,	*Rt. Rev. Bishop Hopkins,*	10
When will you think of me? (Duet),	*J. Barnett,*	20
When you and I were boys together,	*Newkomm,*	20
Where art thou roving?	*S. Lover,*	20
*Where Hudson's wave,—Copyright,	*J. P. Knight,*	25
Where my early days were past,	*A. Lee,*	15
While I hear thy voice, dear,	*M. W. Balfe,*	15
While my thoughts still turn to thee, (Tornera nel mis core—Giovanna di Napoli),—Copyright,	*Strakosch,*	50
Whisper one gentle word,—Copyright,	*Benkert,*	25
White and red roses,	*Werner,*	15
White squall,	*T. Barker,*	20
Who are these in bright array?	*Ives,*	20
Who has not marked? (Amilie),	*Rooke,*	25
Who deeply drinks of wine, (Chorus),	*Endin,*	08
Why despair? (Trio—Peri),—Copyright,	*J. G. Maeder,*	40
*Why do I weep?	*J. Barnett,*	20
*Why do I weep for thee?	*W. V. Wallace,*	20
Why do I love thee yet?	*G. Linley,*	15
*Why do summer roses fade?	*Geo. Barker,*	35
Why don't the men propose? (Comic),	*Blewitt,*	08
Why do you watch the lone, lone deep? (Duet),	*S. Glover,*	30
Why should anguish fill my breast? (Peri),—Copyright,	*J. G. Maeder,*	30
Why should we bewail the dead?	*H. Russell,*	20
Why so pensive, peri maiden?	*Blewitt,*	20
Widow Macree, (Comic),	*S. Lover,*	15
Widow of Nain,	*Heber,*	08
*Willie, or I'm dreaming pleasant dreams,—Copyright,	*J. C. Andrews,*	30
William Tell,	*J. Braham,*	10
Wild flowers,—Copyright,	*W. V. Wallace,*	40
Wild harp of our land is broken,	*G. Linley,*	15
Wilt thou forget me?	*Geo. Barker,*	15

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Songs.	Composers.	Price.
Wilt thou meet me there, love?	*E. L. Hime,*	08
Wilt thou leave thy tranquil home? (Nabucodonosor),	*Verdi,*	20
*With what rapture my heart is bounding, (Jenny Lind),	*Verdi,*	25
Wild white rose,	*A. Lee,*	08
Windham and Arlington, (Devotional Sacred Music),	*Ensign,*	08
Winter,—Copyright,	*Rt. Rev. Bishop Hopkins,*	10
Winter has a joy for me,—Copyright,	*Staunton,*	10
Wings and liberty,	*C. E. Horn,*	08
Wings of a dove,	*Devereaux,*	08
Wind of the winter's night,—Copyright,	*H. Russell,*	40
*Winter warmed into showers, (Jenny Lind),	*Aldstrome,*	20
With silent care and grief oppressed, (Torquato Tasso),	*Donizetti,*	08
Withered away,	*Bailey,*	08
World as it is,—Copyright,	*G. F. Root,*	25
Woman's rights,—Copyright,	*M. G. J.,*	25
*Woods of green Erin,	*G. Linley,*	25
Would I were a thing of life,	*Woolstein,*	08
Would I were a girl again,—Copyright,	*W. Guernsey,*	25
Would I were with thee,	*Mrs. Norton,*	08
Would I were a boy again,	*F. Romer,*	15
Would that I had wings,—Copyright,	*Heuber,*	10
Would you leave me to mourn?	*George Barker,*	15
Would you know my worshiped idol?—Copyright,	*Donizetti,*	10
Wouldst thou ask the gentle breeze? (L'Elisir d'Amore—Duet),	*Donizetti,*	25
Woodbine bower,	*Kelly,*	08
Woodman, spare that tree, (Glee),—Copyright,	*Wakelam,*	50
Woodstock and Stephens, (Devotional Sacred Music),	*Ensign,*	08
Women are a plague,	*St. Luke,*	20
Yankee doodle,	*National,*	08
Yankee doodle, (Quartette),	*National,*	15
Yes and no—no and yes,	*Hesser,*	08
Yes, I will leave the festive scenes,	*J. Barnett,*	08
Yes, methinks I see her smiling, (Amilie),	*Rooke,*	20
Yes, 'tis the Indian drum, (Glee),	*Bishop,*	15
Yes, we often mention her,	*C. E. Horn,*	08

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Songs.	Composers.	Price.
Ye shepherds, tell me, (Glee),	*Mazzinghi,*	20
Ye verdant plains,	*Handel,*	15
Yo! yah, yo, (Strike the old Banjo),—Copyright,	*Converse,*	25
*Young Bowshin's bride,—Copyright,	*Comer,*	20
*Young Julius Crow,—Copyright,	*Ethiopian,*	25
Young leaves are budding,	*Strauss,*	08
Young widow,	*Willey,*	08
Youthful devotion,	*M. S.,*	08
Youth is life's time of May,—Copyright,	*W. V. Wallace,*	40
*You know, (Comic Song),	*Parry,*	25
You're all the world to me,—Copyright,	*S. C. Massett,*	30
Zip Coon,	*Dixon,*	10

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VOCAL DUETS.

Duets.	Composers and Arrangers.	Price.
A, B, C,	*J. Parry,*	20
Adieu,	*W. V. Wallace,*	25
Ah! cruel maid,	*Kelly,*	08
Ah! cruel one, (Esulti pur la Barbara—L' Elisir d'Amore),	*Donizetti,*	30
All's well,	*Braham,*	10
As it fell upon a day,	*H. R. Bishop,*	20
A voice from the waves, (Dombey & Son),	*S. Glover,*	25
Bay of Rochelle,—Copyright,	*Wilson,*	30
Believe not I could wrong thee, dearest,	*J. G. Barnett,*	20
Bird Duet,	*Braham,*	15
Bonnie Doon,	*Scotch,*	08
Bright glowing Iris,	*G. Linley,*	15
By the gentle Guadalquivir,	*S. Nelson,*	20
Can I e'er forget the valley?—Copyright,	*A. Phillips,*	25
Child's first grief,	*Miss Brown,*	20
Come o'er the moonlit sea,	*Auber,*	30
Come where the violets blow,—Copyright,	*Iucho,*	30
*Day is gently breaking,	*S. Nelson,*	25
Day is now dawning, love,	*T. W. H. B. B.,*	08
Dearest treasure, dearest treasure, (L' Elisir d'Amore—Obligato, Obligato),	*Donizetti,*	40
Dearest name,—Copyright,	*A. Phillips,*	25
Evening song to the virgin,	*Miss Brown,*	08
Farewell, farewell,	*Miss Brandling,*	20
First fond lines that love has traced, (Bohemian Girl),	*M. W. Balfe,*	25

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Duets.	Composers and Arrangers.	Price.
Flow gently, Deva,	*J. Parry,*	30
From that hour when first I saw thee,—Copyright,	*Verdi,*	50
*Gently sighs the breeze,	*S. Glover,*	25
Gipsy countess,	*S. Glover,*	25
Glasses sparkle on the board,	*Geary,*	08
Good-night,—Copyright,	*I. B. Woodbury,*	25
Hammersmith,	*Hermann,*	20
Happy Days,	*S. Glover,*	25
Happy home of my childhood,	*Croal,*	15
Haste thee, my gondolier,	*H. R. Bishop,*	20
Hear me, Norma, (Norma),	*Bellini,*	15
Highland Mary,	*S. Nelson,*	08
Holy mother, guide his footsteps, (Maritana),	*W. V. Wallace,*	20
Hunter, let thy bugle blow,	*Braham,*	20
I have riches, thou hast beauty, (Io son ricco—L' Elisir d'Amore),	*Donizetti,*	15
In yon deep and lonely dell,	*G. Linley,*	20
I really want a wife,	*Goodwin,*	08
I remember, I remember,	*Dannelly,*	20
In this frigid planet,	*Stansbury,*	15
I've wandered in dreams,	*Wade,*	15
Leaf and Fountain,	*Bishop,*	10
List to the convent bells,	*Blockley,*	08
Love's approach,	*W. V. Wallace,*	40
Lovers' quarrels, (Comic),	*C. W. Glover,*	40
*Master and pupil,	*J. H. Hewitt,*	25
May Morning,	*W. V. Wallace,*	40
Matrimonial sweets,	*Freeman,*	08
Messenger bird,	*Miss Brown,*	20
*Midnight moon,	*S. Glover,*	30
Minute-gun at sea,	*M. P. King,*	10
*Moonlight is sleeping,—Copyright,	*A. Phillips,*	25
Moonlight, music, love and flowers,	*J. Barnett,*	15

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Emma Snow,—Copyright,	*Campbell,*	25

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Ethiopian Songs, etc.	Composers.	Price.
Fare thee well, Kitty dear, (Song and Chorus),—Copyright,	*Wurzel*,	25
*Ginger blue, (Song and Chorus),—Copyright,	*Rice*,	25
*Handsome man,	*Blewitt*,	25
Hazel dell, (Song and Chorus),—Copyright,	*Wurzel*,	25
He was such a nice young man,	*Becket*,	10
Humbugged husband,—Copyright,	*Hutchinson*,	30
I love the girls,—Copyright,	*St. Luke*,	25
I really want a wife,	*Goodwin*,	08
*I wish I was in old Virginny, (Song and Chorus),—Copyright,	*Christy*,	25
I'm just eighteen, and quite a man,	*Linley*,	20
I'm not such a fool as I look,	*Monroe*,	08
Jane Monroe, (Song and Chorus),—Copyright,	*Christy*,	25
Jenny Lind mania,	*West*,	08
*Jim along Josey, (Song and Chorus),	*Smith*,	10
*John Strauss, the girls are all mad,	*Strauss*,	30
Julius from Kentucky,—Copyright,	*Christy*,	25
Keemo Kimo,—Copyright,	*Woods*,	25
Katy Dean, (Song and Chorus),—Copyright,	*Christy*,	25
Last week I took a wife,	*Kelly*,	08
*Let nobody know,	*Maynard*,	25
Low-back'd car,—Copyright,	*Lover*,	25
Lover's quarrels, (Duet),	*Glover*,	40
*Lucy Neale,—Copyright,	*Christy*,	25
Mamma, why don't the men propose?	*Blewitt*,	08
Mary Blane, (Song and Chorus—Original Copy),—Copyright,	*Dumbolton*,	25
*Master and pupil, (Duet),—Copyright,	*Hewitt*,	25
Matrimonial sweets,	*Freeman*,	08
*Men, what silly things you are,	*Browne*,	25
*My old Aunt Sally, (Song and Chorus),—Copyright,	*Christy*,	25
*My skiff is on the shore, (Song and Chorus),—Copyright,	*Christy*,	25

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Ethiopian Songs, etc.	Composers.	Price.
*Negro fisherman, (Song and Chorus),—Copyright,	*Christy,*	25
Never fall in love,	*A. Lee,*	20
Old folks are gone, (Song and Chorus),—Copyright,	*Wurzel,*	25
*Other side of Jordan, (Song and Chorus),—Copyright,	*Christy,*	30
Old times come again, (Song and Chorus),—Copyright,	*Converse,*	25
O Susanna, (Original Copy),—Copyright,	*Christy,*	20
Paddy Carey's fortune,	*Whittaker,*	10
Peter Spa,—Copyright,	*C. Hess,*	20
Pope, he leads a happy life,—Copyright,	*Grube,*	20
*Poor Nelly Ann, (Song and Chorus),—Copyright,	*Campbell,*	25
Poor Robin's growing old, (Song and Chorus),—Copyright,	*Wurzel,*	25
Rosa Lee, (Song and Chorus),—Copyright,	*Dumbolton,*	25
Rory O'More,	*Lover,*	15
Sally Primer, (Song and Chorus),—Copyright,	*Christy,*	20
Single man,	*Hewitt,*	15
Sich a gitting up stairs,	*Rice,*	08
*Sitting on a rail,—Copyright,	*Rice,*	15
Striped pig,	*Willis,*	08
Strike the old banjo,—Copyright,	*Converse,*	25
Spider and fly, (Quartette),—Copyright,	*Hutchinson,*	30
*Susan dear, (Song and Chorus),—Copyright,	*Campbells,*	25
Susan Rayne, (Song and Chorus),—Copyright,	*Christy,*	30
Sweet home, receive me, (Song and Chorus),—Copyright,	*Campbell,*	20
Tilda Horn, (Song and Chorus),—Copyright,	*Christy,*	25
They've sold me down the river, (Song and Chorus),—Copyright,	*Wurzel,*	20
Vilikins and his Dinah,	*Parry,*	08
We are all a cutting,—Copyright,	*Hutchinson,*	25
*We'll have a little dance to-night, (Song and Chorus),—Copyright,	*Christy,*	25

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Ethiopian Songs, etc.	Composers.	Price.
What shall this darky do? (Song and Chorus),—Copyright,	*Christy*,	20
Why don't the men propose?	*Blewitt*,	08
Why so pensive, peri maiden?	*Blewitt*,	20
Widow Machree,	*Lover*,	15
Woman's rights,—Copyright,	*Maeder*,	25
You know,	*Parry*,	25
Yo! yah, yo,—Copyright,	*Converse*,	25
*Young Bowshin's bride,—Copyright,	*Comer*,	20
*Young Julius Crow,—Copyright, (Song and Chorus),	*Campbella*,	25

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VOCAL BEAUTIES

OF WILLIAM VINCENT WALLACE.

From the Musical World and Times.

One of the greatest difficulties to which our musical public is subjected, is in the selection of new music. Much too large a portion of the music published in the United States is neither adapted to the drawing-room, nor to the use of teachers, and where the opportunity is not afforded to first examine the new music before purchasing, a large accumulation of useless trash will often discourage the teacher, student or player, from buying new works. Something more than a mere review is needed; the character, difficulties, and general applicability of the piece should be fully explained. Teachers, and good players generally, are now mostly guided by the name of the composer, and such names as Wm. Vincent Wallace, M. Strakosch, Wm. Dressler, J. A. Fowler, G. F. Root, Ch. Grobe, Ferd. Beyer, Voss, Oesten and others, are sure guarantees of the excellence of the pieces offered. We propose in this, *Our Familiar Chat*, to present such works to the readers of the *Musical World*, as we can recommend to be good, in a form by which they can judge of the scale of difficulties of each respective work, and the class of players or singers for which they are adapted. We will commence with the vocal compositions of the great composer of the age, Wm. Vincent Wallace. Most of Wallace's vocal compositions, as well as his instrumental, are intended for performers passed beyond the second stage of the musical ladder. (We propose to divide the musical ladder into steps or stages of progress, and by it, represent the degrees of the difficulty of pieces we recommend.) There are none of the vocal works of Wallace which we can properly class under the *first stage*, and even those under the classification of the *second stage*, require a good musical perception and appreciation.

The well-known ballad — Price.

Sleeping, I dreamed, love,—Copyright,..... 25

Melody from his beautiful romance, *Le Rêve*, is as widely known as any song ever published in the English language. The words are by Mrs. Mary E. Hewitt, and the accompaniment, though easy, is effective and in keeping with the dreamy melody. *Le Rêve*, by Wallace, is known to all good pianists throughout the world.

Softly, ye night winds,—Copyright,..... 30

Was written and composed as a companion to *Sleeping, I dreamed, love*, and though the publication is of much later date, it has become one of the best standard songs in the English language.

Annie dear, good-bye, (written by E. Fitzball),—Copyright,..... 40

Dedicated to Henry Kleber, Esq., of Pittsburg. This is one of the most popular ballads ever composed by Wallace. It is of that character which every one can sing, and every one will sing.

I never have been false to thee,—Copyright,..... 30

The exile to his sister,—Copyright,..... 30

Are two very beautiful ballads, from the pen of Geo. P. Morris. They are adapted to the parlor, and have touching and simple melodies which address themselves at once to the heart.

The cradle song,—Copyright,..... 40

There are two copies of this song, one in the original key, A, for contralto voice, and one in C, for Soprano. It has a beautiful vignette title, and is thus spoken of in the New-York *Herald*:—

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Price.

WM. VINCENT WALLACE.—We are in the constant receipt of some new musical production of this great composer. There is in all that Wallace writes, a tenderness, pathos and expression, which has never been surpassed. His compositions are pure in style and rich in melody, and are fast becoming the standard of musical taste in America, as they already are throughout Europe. His last composition, "The Cradle Song," is one of the most lovely musical gems ever written. The words are by Tennyson, from his beautiful poem, commencing:—

"Sweet and low, sweet and low,
Wind of the Western sea."

Its simplicity and perfect adaptation to the sentiment, is one of its especial merits. This one song would be enough to immortalize him as a composer; yet his prolific genius furnishes a complete succession of pieces, each possessing some new and peculiar charm.

In performing this song, care should be observed not to take the accompaniment too slow, as it would rob it of much of its beauty and interest, and make it appear monotonous. Sung with proper expression, and in correct *tempo*, it is a most effective song, either in the concert room or parlor.

There is darkness on the mountain, (words by J. R. Planche),—
Copyright, ... 30

This song is eminently German in its style, and might pass as one of the "Gems of German Song." It is gradually growing into wide-spread popularity, and will for years be a favorite.

The Flag of our Union, (a national song, words by Geo. P. Morris),—
Copyright, ... 25

There is in this song a force, majesty and strength, combined with simplicity, which makes it truly a national song.

Why do I weep for thee? 20

I mourn thee, but I love no more, (companion to "Why do I weep for thee?")—Copyright, ... 30

These two beautiful ballads were sung by Miss Catharine Hayes, at her concerts in England and the United States, and there has seldom been two ballads which have created so great a sensation, and been so universally successful.

The star of love, (Serenade),—Copyright, ... 50

This song has already so great a popularity that it is scarcely necessary to speak of its merits. Whoever has heard it, will acknowledge it as one of the most delightful gems ever composed.

Dreaming of thee forever, (Ballad),—Copyright, ... 40

Youth is Life's time of May, (Romance),—Copyright, ... 40

These are two very beautiful parlor songs, of that class which grow in favor the more they are heard.

Wallace's opera *Maritana*, the subject of which was taken from the well-known melodrama, *Don Cesar de Bazan*, was the most successful English opera ever put upon the stage. In London it had a run of over two hundred consecutive nights at the Drury Lane, and it has since become a standard favorite, and is brought out anew every season. It has already been performed over *five hundred times* in the principal cities in England. In Germany it met with almost equal success, and was performed in Vienna, in one season, one hundred and fifty times. Since it has been produced in New-York, at the Broadway Theatre, with Miss Louisa Pyne and others, under the direction of the composer, the music has become widely popular, and its beauties are becoming familiar in every drawing-room. There are many gems in *Maritana*, among the most noted of which are

Alas! those chimes so sweetly stealing, ... 08

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Price.

Scenes that are brightest, ... 15

In happy moments, ... 08

And the beautiful and widely popular duet, for two sopranos,

Sainted mother, guide his footsteps, ... 20

His next grand opera, *Matilda; or, the Maid of Hungary*, was not so successful as his former effort; the subject or plot of the play was poor. It, however, abounds in musical gems, and several of the songs from it have become very popular.

RECITATIVE.—One day I wandered,
ARIA.—It was a form, } —Copyright, ... 30

CAVATINA.—She comes in all her loveliness,—Copyright, ... 40

Rank high as musical works. There are several exquisite ballads, among the most popular of which are

Adieu, fair land,—Copyright, ... 30

Gone is the calmness,—Copyright, ... 25

A lowly youth, the mountain child,—Copyright, ... 25

In that devotion which we breathe,—Copyright, ... 25

They who would still be happy,—Copyright, ... 30

One gentle heart,—Copyright, ... 30

Wild flowers,—Copyright, ... 40

A charming ballad, which has a great and general popularity.

Old friendship's smile,—Copyright, ... 40

The words of this ballad are by Fitzball; and in London, where it has been a number of times sung in public, it has become the great rage.

The mother's smile, (words by Mrs. Mary E. Hewitt),—Copyright, 30

The *Musical World* says: "This is one of the simplest as well as most beautiful compositions that we have ever examined."

Juliet, (Romanza—words by H. F. Chorley),—Copyright, ... 40

Give me a loving heart, (Canzonet—words by W. T. Lawrence), Copyright, ... 40

These songs are both gems, and are rapidly becoming great favorites.

I love and I am happy, (Ballad—written by Alfred Bunn), reduced price, ... 15

Where shall we meet? (Ballad—written by J. Planche), reduced price, ... 25

THE SEASONS,—4 Canzonets:

No. 1.—SPRING, Joyful, joyful Spring,—Copyright, ... 50

No. 2.—SUMMER, It is the happy summer time,—Copyright, ... 50

No. 3.—AUTUMN, The leaves are turning red,—Copyright, ... 50

No. 4.—WINTER, The spring and summer both are past,—Copyright, 50

We copy the following notice from the *Musical Review*, wherein these pieces are spoken of in connection with others contained in the splendid gift-book, *Wallace's Annual for* 1854:—"There has sprobably never been published

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Price.

in the English language four more beautiful songs than these. The subject of the Seasons has been used in almost every possible form, from a waltz to a grand oratorio; but as vocal compositions it has never before been properly adapted for the drawing-room. Mr. Watson has been happy in his selection of subjects, and has not attempted an elaborate or prosaic description of the seasons; but has merely adapted some prominent scene applicable to the season he is representing, which gives it an interest as a parlor ballad. Of the music we scarce need speak. The pre-eminent genius of Wallace has never been more fully displayed than in the various works contained in his beautiful Annual, and among the most prominent pieces are the four Canzonets. In all our leading musical circles, they are the great rage; and at every concert of note, at least one of them is heard. Each piece is embellished with an elegant lithographic title in colors, and they are among the finest specimens of the lithographic art ever executed in America."

Say, my heart, can this be love?—Copyright,..... 40

Also from Wallace's Annual, and worthy the attention of every singer of taste.

List, gentle lady, (from Wallace's beautiful melody, Chant d'Amour), 25

Thou art among the few, (words by Planche),—Copyright,..... 40

And,

'Tis pleasant to be young, (words by A. G. Chester, Esq.),—Copyright, 30

Are three delightful ballads lately published, which will be immensely popular as soon as they are generally known. They are of that class which improve on acquaintance, and will always be good standard songs. We next come to the Sacred Songs, Hymns, &c., of Wallace, which form no unimportant part of his works. Wallace's great talents and genius as a composer, are most remarkably exemplified in these works. Their force, breadth and majesty, combined with simplicity, are among the highest achievements in musical composition. His first work of this class was composed for the beautiful poem of Geo. P. Morris, "Searcher of Hearts," and is inscribed to his friend, Vincent Novello.

Searcher of hearts, (Hymn),—Copyright,..... 50

This hymn has been beautifully arranged as a quartette, by James G. Maeder, and the music can be sung to any C. M. psalm tune, and is often used in our churches.

When o'er the distant eastern hills, (Hymn),—Copyright,..... 30

Was next published, and had a very extensive sale. As a musical composition it has at least equal merit with the "Searcher of Hearts," and its popularity must ever continue to increase. We next find a most beautiful ballad written by Anson G. Chester, Esq., entitled

Passed away to heaven,—Copyright,..... 40

The words of this little ballad are really charming in their beautiful simplicity, and the happy adaptation of the music makes it one of the most desirable and pleasing parlor ballads ever published in the English language.

O thou Omnipotent, (Sacred Song),..... 40

This is another masterly composition, which will daily grow in favor. We now come to the more difficult vocal works of Wallace, intended for amateurs and artists. Several of these are already known to the public from having been frequently sung by Jenny Lind, Kate Hayes, Madame Sontag and others, and they are very generally known among amateurs.

Song of the exile, (Romance),..... 30

This beautiful romance is published with both the English and Italian texts. It is also published in two keys, the original key, B flat, for soprano voice, and in G for mezzo-soprano or contralto voice.

Go, thou restless wind, (Romance—words by C. Rosenburg; composed and dedicated to his friend Pischeck),—Copyright,.... 40

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Price.

We copy from the London *Athenæum*, the following critique of this song:—A new song by Mr. Wallace, for a mezzo-soprano voice. "Go, thou restless wind," is so superior to ninety-nine hundredths of English songs, that, by recommending it without waiting for formalities of criticism, we shall serve every good singer who can command a good accompaniment—the accompaniment, though strictly subordinate to the *Cantelena*, requiring such power of wrist and lightness of fingers, as are hardly compatible with ease and steadiness of vocal execution. It is long since we have met a composition more tunefully elegant.

The carrier dove, (A lay of the Minstrel—Ballad—written by Geo. P. Morris: composed for and sung by Mrs. Emma Gillingham Bestwick),—Copyright, ... 50

A brilliant and pleasing song, and very effective in the hands of a good vocalist.

Orange flowers, (Romance—words by Chorley: dedicated to Henrietta Sontag),—Copyright, ... 50

Happy birdling, (Bravura Song, with Flute Obligato),—Copyright, 1 00

This song was first composed for Miss Catharine Hays, and was sung by her with Flute Obligato, by Mr. Kyle, in her grand concerts throughout the United States. Madame Sontag, Mrs. Bostwick, Louisa Pyne, and, in fact, nearly all the great vocalists of the day, have made it a leading song, and it is one of the most effective and favorite songs known in the concert-room.

The Orchestral accompaniment and Score can be furnished by the publishers.

Happy birdling, (simplified for voice and piano, for parlor use,)—Copyright, ... 50

Gipsy maid, (Romanza Espagnol—composed expressly for M'lle. Jenny Lind),—Copyright, ... 50

Sung with immense effect at all her principal concerts.

VOCAL DUETS, TRIOS, &c.

Adieu, (Duet, written by Chorley),—reduced price, ... 25

Sainted mother, guide his footsteps, (Duet—from Wallace's grand opera *Maritana*, for soprano and contralto—sung by Miss Louisa Pyne and her sister), reduced price, ... 20

Love's approach, (Duet, for soprano and contralto—words by Chorley), reduced price, ... 40

May morning, (Duet, for soprano and contralto—words by Chorley), reduced price, ... 40

All the above duets are very popular in the parlor, and are extensively used in Female Academies, where they are sung in classes.

Adieu, dear native land, (Nocturne for three voices—first and second tenor and bass—dedicated to Arthur T. Jones, Esq.),—Copyright, ... 40

This piece has this strange peculiarity—the accompaniment, when played as a piano solo, is a very beautiful and interesting Nocturne, and the vocal part is perfect either with or without the accompaniment. As a whole, it is the work of a master genius, and will long continue to be an interesting musical novelty.

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Price.

Sisters of mercy, (Trio for female voices—words by Fitzball),—Copyright, ... 40

This is a most useful and excellent work for Female Academies, where part or class singing is taught. Wherever three female voices can be commanded, this piece must be a great favorite. Three copies will be sent to any one address, (post paid), on receipt of one dollar.

GEORGE F. ROOT.

Mr. Root has become widely known throughout the United States, as a successful teacher of vocal music, and composer of several works of wide-spread popularity. His genius, untiring perseverance and practical talent, have placed him at the head of his branch of the musical profession, and his compositions have become almost as welcome guests in musical circles throughout the country, as the amiable and talented composer himself. Mr. Root had long noted the want of *good* easy ballads, suited to popular uses, yet such as could not offend the taste of the cultivated musician.

The vast quantity of trash thrust forward by those who had scarce learned the first rudiments of the science, was having sad effects on the taste of learners. They could not get a good song, except its difficulties were beyond their ability, and they were consequently driven back to the worthless trash, which was full of gross grammatical errors, and disgusting to the cultivated ear. With a hope to counteract this evil, more than that of profiting from the publication of his works, he determined to compose a series of ballads, &c., &c. With what success he has met, the public are already aware. His music is pleasing, in its simplicity, to the most discriminating taste, and forms a link, and tends to raise the standard of taste, to the more elaborate and higher works of art. Mr. Root has been most happy in the selection of his subjects and the words for his songs, and he has displayed great judgment and talent in adapting the music to the subject before him.

In giving a list of his pieces, it will not be necessary to point out the particular beauties of each one; it is sufficient to say, that he has written truly and faithfully to the subjects before him, and though some may find fault with their simplicity, yet the most fastidious must acknowledge them as strictly correct with the rules of musical grammar, and in accordance with good taste.

I had a gentle mother, (Ballad—words by Mrs. J. R. Wiltsie), Copyright, ... 20

Mary of the glen, (words by Charles G. Eastman, Esq.; arranged for Piano or Guitar),—Copyright, ... 25

This song is already very popular, and is becoming a great and general favorite.

*The Greenwood Bell, (Poetry by Miss Frances Jane Crosby),—Copyright, ... 30

This song has a beautiful lithograph title, representing the entrance gate and lodge of Greenwood Cemetery. As the funeral procession passes the lodge, the bell is tolled the number of times corresponding with the age of the deceased. The song commences with the bell tolling One.—"the infant's knell,"—next "a youth hath passed away,"—"then one in manhood's bright career,"—again, "an aged one hath found a rest from toil and care." The subject, as well as the music, must find an echo in every heart.

*The reaper on the plain, (words by C. G. Eastman, Esq.),—Copyright, ... 25

"I turn again to see him
Reaping on the plain,
And almost wish my labor
Were the sickle and the grain.

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Price.

Look on the bright side, (Song),—Copyright,..... 10

The time of the heart, (Ballad),—Copyright,..... 30

The father 's coming, (words by Mary Howitt),—Copyright,..... 20

A true and pleasing home song.

They sleep in the dust, (dedicated to Mr. Jacob Abbott),—Copyright,..... 25

*Early lost, early saved, (a descriptive Song on the exquisite poem by Rev. Dr. Bethune),—Copyright,..... 50

The poem opens with the description of a little child in her downy cradle, with a group of hovering angels over her, between whom arose

"A loving, holy strife,
Which should shed the richest blessing
O'er the new-born life."

One "breathed upon her features, and the babe in beauty grew;" another gave her "a voice as musical as the spring bird's joyous carol;" "another brought from heaven a clear and gentle mind."

"Thus did she grow in beauty, in melody, and truth,
The budding of her childhood just opening into youth."

Another angel, "purer, brighter than the rest," then speaks, "You have made her all too lovely for a child of mortal race." He then crowns her spirit with immortality. "The stronger, brighter angel, who loved her best, was DEATH." The title is beautifully embellished with a representation of the poem, and the music is most happily conceived and adapted to it.

*The pictures of memory, (words by Alice Carey),—Copyright,... 40

"Among the beautiful pictures that hang on memory's wall,
Is one of a dim old forest, that seemeth the best of all."

Dearest brother, we miss thee, (written by Carrie H. B., with Quartette *ad. lib.*),—Copyright,..... 20

The world as it is, (Song or Quartette),—Copyright,..... 25

A hundred years ago, (Ballad or Quartette),—Copyright,..... 20

Gently, gently wake the song, (Quartette—Serenade for male voices),—Copyright,..... 10

Mother, sweet mother, why linger away? (Duet for Soprano and Alto—wordsby Frances J. Crosby),..... 25

Under the *nomme de plume* of WURZEL, Mr. Root has composed some of the most popular *Negro Melodies* of the day. It must not, however, be supposed that he has fallen into the track of that senseless negro song-writing. The words of his songs are all of good sentiment, and free from *niggerisms*, and are fit to be sung by any lady in the drawing-room.

Christy's old folks are gone, (Song and Chorus), twentieth edition, 25

They sold me down the river, (The negro father's lament—Song and Chorus),—Copyright,..... 20

Fare thee well, Kitty dear, (Song and Chorus—written expressly for, and sung by Wood's Minstrels),—tenth edition—Copyright, 25

The Hazel dell, (Song and Chorus),—Copyright,..... 25

The fifty-second edition now in press—the most popular song ever published in America, for the time it has been out.

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Price.

Poor Robin 's growing old, (Song and Chorus—sung by Wood's Minstrels),—Copyright, ... 25

On old Potomac's shore, (Song and Chorus—sung by Wood's Minstrels),—Copyright, ... 20

Annie Lowe, (Song and Chorus—sung by Wood's Minstrels),—Copyright, ... 20

*Old Josey, (Banjo Song and Chorus),—Copyright, ... 25

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SELECTIONS FROM THE OPERA OF

AMILIE, OR THE LOVE TEST.—Rooke.

VOCAL.

Love, thou art near me, (Ballad),.....
O, I remember, (Ballad),.....
Tarry not, dearest, (Ballad),—Copyright,.....
Thou art gone, (Ballad),.....
Time, thou cheat of human bliss, (Ballad),.....
What is the spell? (Ballad),.....
When the morning first dawns, (Ballad),.....
Who has not marked? (Ballad),.....
Yes! methinks I see her smiling, (Ballad),.....

INSTRUMENTAL.

Overture for piano-forte,.....
Overture for two flutes,.....
Waltzes in two Nos., each, ...
Quadrilles, by..... *Weippert,*
Beauties, in 4 Nos, each, arranged by (Copyright,).... *C. M. King,*
Containing all the favorite melodies.

BOHEMIAN GIRL.—M. W. Balfe.

VOCAL.

A soldier's life, (Song),.....
Fair land of Poland, (Song),.....
I dreamt that I dwelt in marble halls,.....
Is no succor near? (Song),.....
Let not the heart for sorrow grieve, (Trio),.....
Life itself is at the best, (Chorus),.....
Pity for one in childhood torn, (Song),.....
Secret of her birth, (Duet),.....
Then you'll remember me,.....
Tho' every hope be fled, (Quintette),.....
Thou who in might supreme, (Prayer—Chorus),.....

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Through the world wilt thou fly, love, (Song),.....
'Tis sad to leave our father land, (Song),.....
What full delight, (Chorus),.....
What sound breaks on mine ear? (Chorus),.....

INSTRUMENTAL.

Then you'll remember me, (Variations),.....*Chalieu*,
Quadrilles,.....*Coote*,
*Quadrilles,—Copyright,.....*A. Dodworth*,
Then you'll remember me, (Scraps of Melody),—Copyright, *Dressler*,

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L'ELISIR D'AMORE.—Donizetti.

VOCAL.

A knight from wars returning, (Song),.....
Ah! cruel one, (Duet),.....
Dearest scenes of happy childhood, (Song),.....
Dearest treasure, dearest treasure, (Duet),.....
Fairest maiden, I have riches, (Duet),.....
Say, wilt thou ever think of me? (Song),.....
Sweetly when to home returning, (Song),.....
Though to other lands I wander, (Song),.....
Wouldst thou ask the gentle breeze? (Duet),.....

INSTRUMENTAL.

Amusements,.....*Oesten*,
L'Elisir d'Amore Pot Pouri, (Four hands),.....*Krug*,
Rondo, by.....*Burgmuller*,
Repertoire des Jeune Pianistes,.....*Beyer*,
Fairest maiden, I have riches, (Scraps of Melody),—Copyright,...
Dressler,

ENCHANTRESS.—M. W. Balfe.

VOCAL.

O, hither plume thy fairy wing, (Song),.....
She is seen where the vapors, (Song),.....
When all around my path is drear, (Song),.....
When this enchantment I behold, (Song),.....

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LA FILLE DU REGIMENT.—Donizetti.

VOCAL.

*Salut à la France, (France, I adore thee—Song),—Copyright,....
*Ask me not why, (Child of the Regiment),.....
*We now must part, (Song),.....
*Song of the drum, (Song),.....
*Search through the wide world, (Song),.....

INSTRUMENTAL.

Ask me not why, (Musical Scrap Book),.....*Dressler*,
Fille du Regiment March,.....*Beyer*,
Fille du Regiment Quadrilles,.....*Musard*,
Repertoire des Jeune Pianistes,.....*Beyer*,
Bouquet des Melodies,.....*Beyer*,
Salut à la France, (Variations),—Copyright,.....*Dressler*,
Tyrolienne, (from Scraps of Melody),—Copyright,.....*Dressler*,

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LUCIA DI LAMMERMOOR.—Donizetti.

WITH ITALIAN AND ENGLISH VERSION,

ADAPTED BY W. C. BEAMES.

Fatal shall prove this frenzy, (Cruda funesta Imania—Rect. and Cavatina Basso),—Copyright,.....
In silence rose the dreary night, (Regnara nel Silenzio—Rect. and Cavatina Soprano),—Copyright,.....
O'er the cold tomb, (Sulla Tomba—Rect. and Duet—Soprano and Tenore),—Copyright,.....
Soon in a cold neglected tomb, (Fra poco a me ricovoro—Rect. and Air—Finale Tenore),—Copyright,.....

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Bouquet des melodies,.....*Beyer*,
Fantasia,.....*Prudent*,
Fantasia, (Four hands),.....*Brunner*,
Fantasia, (Four hands),.....*Krug*,
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Tenor Finale, (Scraps of Melody),—Copyright,.....*Dressler*,

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VOCAL.

If the deep voice of sorrow, (Il secreto—Song),—Copyright,.....
Make me no gaudy chaplet, (Song),.....
*Holy beauty, child of nature, (Come è bello—Song),.....

INSTRUMENTAL.

Amusements, ... *Oesten*,
Fantasia,..... *W. V. Wallace*,
Fantasia, ... *Strakosch*,
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Les adieu, (The Duet Fantasia),..... *Beyer*,
Repertoire des Jeune Pianistes,..... *Beyer*,
Quadrilles, two sets, arranged by..... *N. Lewis*,

MARITANA.—W. V. Wallace.

VOCAL.

Alas! those chimes, so sweetly stealing, (Ballad),.....
Scenes that are brightest, (Ballad),.....
In happy moments, (Ballad),.....
Sainted mother, guide his footsteps, (Duet),.....
'Tis the harp in the air, (Song),.....
Turn on, old time, (Trio),.....
There is a flower that bloometh, (Ballad),.....

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Scenes that are brightest, (Nocturne),—Copyright,..... *Wallace*,

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Overture,..... *Wallace,*

MATILDA, OR THE MAID OF HUNGARY.

W. V. Wallace.

VOCAL.

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Adieu, fair land, (Ballad),—Copyright,.....
Gone is the calmness, (Ballad),—Copyright,.....
A lowly youth, the mountain child, (Ballad),—Copyright,.....
In that devotion which we breathe, (Ballad),—Copyright,.....
They who would be happy still, (Romance),—Copyright.....
One gentle heart, (Rondo Finale),—Copyright,.....

INSTRUMENTAL.

*Romance,..... *W. V. Wallace,*

NORMA.—V. Bellini.

VOCAL.

Hear me, Norma, (Duet),.....
I welcome thee with gladness, (Ballad),.....

INSTRUMENTAL.

Chorus variations, (Les Soirées Pensionates),..... *Beyer,*
Quadrilles,..... *Czerny,*
Repertoire des Jeune Pianistes,..... *Beyer,*
Bouquet de Melodies,..... *Beyer,*
Grand March,..... *Burgmuller,*
See, oh! Norma, (Variations),..... *Hunten,*
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I' PURITANI.—V. Bellini.

VOCAL.

Ah! forever, (Ah! per sempre),.....
A maiden, behold me, (Son vergin vessoza),.....
By a fountain was reclining, (Auna fonte),.....
Love, my dearest, (Ate o caro),.....
It was here, in accents sweetest, (Qui la voce),.....

INSTRUMENTAL.

Charms of the Opera,.....*Beyer*,
Bouquet de Melodies,.....*Beyer*,
March,.....*Hunten*,
Repertoire des Jeune Pianistes,.....*Beyer*,

THE PERI, OR THE ENCHANTED FOUNTAIN.

J. Gaspard Maeder.

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Why should anguish? (Song),—Copyright,.....
Why despair? (Trio),—Copyright,.....
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Come to the forest, (Song),—Copyright,.....
Ah! once more shall I behold her, (Duet),—Copyright,.....
Home of my youth,—Copyright,.....
Dark eyes, (Song),—Copyright,.....
Quadrilles,—Copyright, arranged by (Copyright),.....*Dressler*,

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ROBERT LE DIABLE.—Meyerbeer.

VOCAL.

*When I was quitting Norman bowers, (Quando lascalai le Normandie),.....
Robert, Robert, thou whom I love), Robert, Robert, toi qui j' amie),—Copyright,.....

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INSTRUMENTAL.

Bouquet de Melodies,.....*Beyer*,
Repertoire des Jeune Pianistes,.....*Beyer*,
Soirées Musicale Pot Pouri,.....*Beyer*,
Charms of the Opera,.....*Beyer*,

SOMNAMBULA.—Bellini.

VOCAL.

O love, for me thy power, (Ballad),.....
Sounds so joyful, (Ballad),.....
Still so gently o'er me stealing, (Ballad),.....
Take now this ring, (Duet),—Copyright,.....
*Ah! don't mingle, (Song),.....
Is it a dream? (Song),.....

INSTRUMENTAL.

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Repertoire des Jeune Pianistes,.....*Beyer*,
Charms of the Opera,.....*Beyer*,
Ah! don't mingle, (Variations—No. 1. Les Soirées Pensionates), *Beyer*,
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Fantasia, (Four hands),.....*Brunner*,
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Herkimer Quadrilles,—Copyright,	*J. A. Fowler,*	30
Homage des dames Quadrilles,	*Lemoine,*	20
Hunchback Quadrilles,	*Weippert,*	25
*Il Fracombe Quadrilles,	*Mrs. Yates,*	30
Ivan Foures Quadrilles,	*Foures,*	15
*Knickerbocker Quadrilles,—Copyright,	*A. Dodworth,*	30
La Chevaleresque Quadrilles,	*Bohlman,*	20
La Jeunesse Doree Quadrilles,	*Schubert,*	20
La fete des Demoiselles Quadrilles,	*Hunten,*	20
La Pyreneenne new set Quadrilles,—Copyright,	*Perrot,*	25
As danced at the Broadway Theatre, in the new Comedy of Extremes, (with figures.)		
Les Semillantes Quadrilles,	*Thibault,*	25
Les Elegances Quadrilles,	*Herz,*	60
Les Folies Parisiennes Quadrilles,	*Pixis,*	20
L'Hiver Quadrilles,—Copyright,	*Blondell,*	50
Les Menus Plasirs Quadrilles,—Copyright,	*J. Metz,*	25
Le Rage Quadrilles,	*Strauss,*	25
Linda de Chamounix Quadrilles, No. 1,	*N. Louis,*	20
Linda de Chamounix Quadrilles, No. 2,	*N. Louis,*	20
Masked Ball Quadrilles,	*Musard,*	20
Maritana Quadrilles,	*Coote,*	20
*Minuet Quadrilles,	*Jullien,*	50
Napoleon Quadrilles,	*Musard,*	20
Nazareth Galopade Quadrilles,—Copyright,	*W. C. Peters,*	25
New-York Quadrilles,	*Rory,*	08
Norma Quadrilles,	*Czerny,*	20
Our own Quadrilles, (Dedicated to the Young Bachelor's Association),—Copyright,	*H. B. Dodworth,*	30

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Quadrilles.	Composers.	Price.
Peri, or Enchanted fountain, (Maeder),—Copyright,	*Dressler,*	30
Petite Soirée Quadrilles, No. 1,	*Hunten,*	20
Petite Soirée Quadrilles, No. 2,	*Hunten,*	20
Postillion Quadrilles, No. 1,	*Musard,*	20
Postillion Quadrilles, No. 2,	*Musard,*	20
Postillion Quadrilles, No. 3,	*Musard,*	20
President Quadrille,	*Miss de V.,*	20
*Queen Victoria Court Quadrilles,	*Montgomery,*	30
Royal Irish Quadrilles,	*Jullien,*	35
*Russian Quadrilles,	*Goodban,*	40
Semiramide Quadrilles,	*Lemoine,*	20
Social circle Quadrilles, with new figures,—Copyright,	*J. C. Andrews,*	50
Somnambula Quadrilles,	*Penson,*	25
*St. Lawrence Quadrilles,—Copyright,	*Fowler,*	25
*Tournament Quadrilles,	*Fleche,*	25
*United States Polka Quadrilles,—Copyright,	*La Hache,*	35

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GALOPADES

Galopades.	Composers.	Price.
Anastasia Galopade,—Copyright,	*Zuboff*,	25
Champaigne Galop, (Gung'l),—Copyright,	*Dressler*,	10
Charge Galop,	*Missing*,	08
Cheerfulness Galop,—Copyright,	*Grobe*,	20
*Chobham camp Galop,	*Jullien*,	30
Cottage Galop,	*J. H. Dyer*,	08
Croton Galop,	*S. O. Dyer*,	03
Dagobert Military Galop,—Copyright,	*Blessner*,	30
Drum Galop,—Copyright,	*Grobe*,	20
Eagle Galop,—Copyright,	*Grobe*,	10
*Etna Galop,	*D'Albert*,	40
Evergreen Galop,	*Labitzky*,	20
Evergreen Galop of the Steyermarkische,—Copyright,	*Rziha*,	25
*Express Galop,	*D'Albert*,	30
Galop brillante,	*Hunten*,	08
Galop of the Graces,	*Harrison*,	08
Grand Galop de Concert,	*Quidant*,	30
Gustavus Galop,	*Auber*,	08
Hazell Galop,—Copyright,	*Fowler*,	10
Huguenot Galop, No. 1,	*Kunze*,	08
Huguenot Galop, No. 2,	*Kunze*,	08
Italien Galopade,	*Knetch*,	08

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Galopades.	Composers.	Price.
Lac des Fees,	*Burgmuller*,	25
Le part du diable Galop,	*Burgmuller*,	25
Leipsic Galop,	*Walch*,	08
*Merry harvest Galop,—Copyright,	*F. H. Brown*,	10
*Merry sunshine Galop,—Copyright,	*F. H. Brown*,	10
Monte Cristo Galop,—Copyright,	*Dorla*,	20
Pleasures of the Chase Galop,—Copyright,	*Laade*,	25
Postillion Galop,	*Adam*,	08
Prophete Grand Galop,	*Burgmuller*,	25
Railroad Galop,—Copyright,	*Dressler*,	10
Razozi Galop,	*Kuffner*,	08
Rockton Galop,—Copyright,	*J. A. Fowler*,	10
Sacramento Galop,	*S. O. D.*,	03
*Storming of Monterey grand Galop,—Copyright,	*M. Strakosch*,	40
Sturm Marsch Galop,	*W. Guernsey*,	15
Taglioni Galopade,	*Spaeta*,	08
Tournament Galop,	*Fleche*,	08
[illegible] Galop, (Kuckens),—Copyright,	*Dressler*,	10
Vienne Galop,	*Kuffner*,	08
Vocal Galop,—Copyright,	*Adam*,	10

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DANCES, REELS, HORNPIPES, Etc.

Dances, etc.	Composers.	Price.
Belle Catharine,	*Burke*,	03
Bonnets of blue,		03
Border Bonnet, (Miss Johnson's Reel),	*Elder*,	08
Caliph of Bagdad,		03
Caledonian hunt,	*Kirk*,	03
Castinet Dance,	*Panorma*,	03
Camptown Hornpipe,		03
Cachuca, (simple),		03
Cheat and Corsair,		03
Clare de kitchen,		03
College Hornpipe, (and Corinthian),		05
Come haste to the wedding, (Culver's lodge),		
*Cracovienne,	*Bochsa*,	
Cracovienne, (simple),		03
Dandy Jim		03
Dance among the sailors, (Kinlock),		03
Dan Tucker and boatman Dance,		03
Devil's dream and Duncan Davidson,		03
Drunken sailor and Quebec,		03
Durang's Hornpipe,	*Durang*,	03
English naval Dance,		08
Fanny Ellsler's Dance	*Hunten*,	06
Fanny Ellsler's pas seul,	*Burgmuller*,	03
Fisher's Hornpipe and Foley's Reel,		03

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Dances, etc.	Composers.	Price.
Gavote de Vestris,		03
Gift,		03
Girl I left behind me,		03
Grand Victoria Minuet,		03
Haymaker's Dance,	*Ware*,	08
Herr Cline's and Spanish Dances,		03
Hob Nob,		03
Hop Marineke (Tyrolese Waltz),		03
Irish Washerwoman and Yankee Doodle,		03
Jim Crow in London,		03
Jim along Josey,		03
John of Paris,		03
Kinlock of Kinlock,		03
*La Gitana,	*C. W. Glover*,	20
Le Retour de Allegany,	*Coppock*,	03
Life let us cherish,		03
Liverpool Hornpipe,		03
Miss McLeond's Reel and Auld Lang Syne,		03
Mrs. MacDonald's Reel,		03
Minuet de la Coeur,		03
Minuet in Don Juan,		03
Mill Brooks,		03
Morning Star,		03
Morgiana and Michael Wiggins,		03
Money Musk and Scotch Reel,		03
O dear, what can the matter be, and over the water to Charlie,		03
Ox Minuet,		03
Paddy Carey,		03
Pinckney House,		03

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Dances, etc.	Composers.	Price.
Rory O'More,		03
Rosa Lee,		03
Rustic Reel and Highland Fling,		03
Roy's Wife		03
Sing, sing, darkies sing,		03
Sitting on a rail,		03
Soldier's joy,		03
Sprig of Shillelah and New Tekeli,		03
Spanish Dance and Riego March,		08
Spanish Dances, Nos. 1 and 2,		03
Spanish Cachuca,		08
St. Augustine Spanish Dances, 1 and 2,—Copyright,	*Zeuner*,	25
St. Patrick's Day,		03
Sylph, and Jack the Barber,		03
Waterman,		03
White Cockade and Waltz,		03

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WALLACE'S INSTRUMENTAL COMPOSITIONS.

From the Musical World and Times.

After having given a general review of the Vocal Compositions of Wm. Vincent Wallace, we will continue *Our Chat* with a like review of his Instrumental works. They are so very numerous, and vary so much in style, that we will divide them into classes, commencing with those of the least difficulty, and intended for players not far advanced. It is, perhaps, proper to mention here, that Wallace has never yet written works for *beginners*. His easiest pieces are intended for learners who are in their second or third quarter, and although his light class of Polkas, Schottisches, etc., are written as pieces of recreation and amusement, they are valuable studies for young pianists, and form, if carefully and diligently learned, a sort of prelude or stepping-stone to his more elaborate works. In his pieces, written expressly for studies, and for the use of teachers, he combines with the utility and purpose intended to be accomplished by the study, an elegance and refinement of style, and a beauty of melody, never before found in a piano work of this class.

It is unnecessary for us here to speak of the rank of Mr. Wallace as a composer for the piano. Almost every artist and musician of standing in Europe, as well as America, concedes to him the highest position in this department of musical ability; and the great and universal success of his works with the musical public, proves that his genius is *practical*, and covers the wants of the masses. There is probably no other piece of piano music which has so long retained its popularity, and met with so great and general a sale, as Wallace's *La Rêve*. Many of his later compositions are gaining equal popularity and durability, to wit, his *Grand Concert Polkas, etc., etc.* In every pianist's repertoire his works abound.

In the Class 1, we will place his easy Polkas, Waltzes, Schottishes, etc., intended principally for recreation and amusement. The first of this class of music, published during his recent residence in America, was— Price.

*The Rosebud Polka,—Copyright, ... 50

Which rapidly run through an edition of several thousands—it is illustrated with a beautiful vignette title, printed in colors, which alone is an ornament to a scrap-book. The melody is simple but marked, and it is vastly superior to the thousand and one hum drum polkas, which are being continually thrust before the public.

*The Evening Star Schottisch,—Copyright, ... 50

Was next issued; it is also illustrated with a beautiful vignette title, and fully equaled the "Rosebud" in popularity. The sales of these two pieces are continually on the increase, and they promise a lasting as well as a wide-spread popularity.

*The Wild Briar, (Valse de salon),—Copyright, ... 50

and

*The World's Fair Polka,—Copyright, ... 40

Have both become great favorites, they are also beautifully illustrated, and are graceful and pleasing works, and worthy the attention of all young pianists.

A number of Wallace's Waltzes, etc., which were published and so very popular, during his previous visit to the United States, still command considerable sale, and are worthy of mention here, viz:—

La Sympathie, (Valse favorite), reduced price, ... 15

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Price.

La Mexicana, (Valse), reduced price,..... 15

La Deseada, (Valse), reduced price,..... 20

La Belle Anglaise,—Copyright,..... 25

La Victoria, (Valse favorite),—Copyright,..... 25

Les Perles, (Deux Valses), reduced price,..... 15

El Amistad, (Valse),—Copyright,..... 25

Pretty Mary Waltz, reduced price,..... 15

He has lately composed a second set of Les Perles, the first having been so very successful: they are styled:—

Les Perles, No 2, (Deux Valses Espagnoles),—Copyright,..... 30

They are already great favorites, probably the most beautiful set of Waltzes, for the style, ever published.

SIX VALSES ELEGANCES, (Fleurs musicales offertes aux dames de L'Amerique), par *Wm. Vincent Wallace*,—Copyright, price each, 50

No. 1. Le Camelia,.....	50	No. 2. L'Heliotrope,.....	50
3. Le Jasmin, ...	50	4. La Rose,.....	50
5. Le Dahlia,.....	50	6. Pensez à moi,.....	50

There has never before been published a set of Waltzes so truly elegant, and they prove a most welcome offering to all lady pianists. They are embellished with an elegant lithographic title, printed in colors, representing the flowers after which the pieces are named.

The entire set, neatly bound, for sale at *two dollars*.

The Farewell Schottisch,—Copyright,..... 40

First love Schottisch,—Copyright,..... 40

These charming gems are admirably adapted for dancing, and are as pleasing works of this class as have ever been published.

Wallace's Album for 1854, was the occasion of bringing forth a number of new and b illiant works, in a style of elegance probably never before equaled. The following pieces, from the Album, will apply to the class under consideration.

The Village festival Schottisch,—Copyright,..... 50

The Invitation Polka,—Copyright,..... 50

Both of which have elegantly illustrated titles, and are becoming great favorites in every drawing-room.

The Pluie d'Or, (Valse Gracieuse),—Copyright,..... 40

Is truly a "*Shower of Gold*," and is one of the most bewitching, graceful, and sparkling compositions we have ever listened to. It is somewhat more difficult than the previous ones mentioned, but it will tenfold repay the study and attention required to learn it well.

The Angler's Polka, (Dedicated to W. T. Porter, Esq.),—Copyright, 50

It is one of his latest as well as one of his most popular works. It commences with an introduction descriptive of a fishing party. They are first rowing to the grounds, then lines are prepared, the flies thrown, the small fish nibble, and then a twelve-pounder takes hold and rushes off in full *tempo di Polka*.

The title beautifully represents a fishing scene on Lake George, during which the melody of the Polka was composed, and the entire composition planned.

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Price.

*March Militairé, (as played by Dodworth's Cornet Band, and dedicated to his friend, Gen. Wm. Hall),—Copyright, ... 30

Is a very excellent march, and very effective with the band, or in the hands of a good performer on the piano.

We must come to Wallace's compositions under the head of Class 2, which are works intended for the use of teachers, and for the study and improvement in the taste and style of Pianists who have acquired sufficient skill to understand the necessity of learning to give a correct interpretation to good music. This class will also form a stepping-stone to the third, fourth and fifth class of pieces for Amateurs and Artists. The most important works which will come under his Class second, are the *Souvenirs de l'Opera* which are complete, and now comprise selections from twelve favorite operas. These will be found most useful works for the teacher. The difficulties are such as to excite the ambition, but not discourage the learner. The melodies are beautiful, and the pieces are brilliant and effective, and give pleasure and satisfaction to the pupil—the numbers now published are,

No. 1. Zauberflote,—Copyright, ... *Mozart*, 40
2. Stradella,—Copyright, ... *Flotow*, 40
3. Martha,—Copyright, ... *Flotow*, 40
4. Otello,—Copyright, ... *Rossini*, 40
5. Don Giovanni,—Copyright, ... *Mozart*, 40
6. Somnambula,—Copyright, ... *Bellini*, 40
7. Norma,—Copyright, ... *Bellini*, 40
8. Ernani,—Copyright, ... *Verdi*, 40
9. Lucia di Lammermoor,—Copyright, ... *Donizetti*, 40
10. Fra Diavolo,—Copyright, ... *Auber*, 40
11. Der Freyschutz,—Copyright, ... *Weber*, 40
12. Maritana,—Copyright, ... *Wallace*, 40

GEMS OF SCOTTISH MELODY.

No. 1. Auld Lang Syne, and Highland Laddie, ... 25
2. Wandering Willie, and My love she's but a lassie yet, ... 25
3. Highland Mary, and Louden's Bonnie Braes, ... 25
4. Yellow-hair'd laddie, and O Whistle and I'll come to you, .. 25
5. Yè banks and braes of Bonnie Doon, ... 25

Are beautiful arrangements of the above favorite melodies, which, like old and tried friends, are always welcome.

FAVORITE SCOTCH MELODIES, with brilliant variations.

This set also has great popularities, and no more beautiful arrangement of these old favorites can be found.

No. 1. Coming thro' the Rye, ... 25
2. Logie O'Buchan, ... 25
3. Jock O'Hazeldeen, ... 25
4. The Keel Row, ... 30
5. Blue Bells of Scotland, ... 25
6. Scots, wha hae, ... 20

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Price.

Favorite Irish Melodies, arranged in brilliant style with introtion and variations.

No. 1. Oh! Leave me to my sorrow,..... 25

2. The soldier's greeting..... 25

3. The harp that once thro' Tara's halls, and Fly not yet,.... 25

4. Go where glory waits thee, and Love's young dream,..... 25

5. The bard's legacy,..... 25

6. My lodging's on the cold ground,..... 25

This is the best and most characteristic arrangement of Moore's beautiful melodies, yet made for the piano, and it is one of Wallace's most popular collections.

'Tis the last rose of summer, with variations, (Piano Solo),..... 25

'Tis the last rose of summer, (Duet—four hands),..... 50

Alpine Melody, (Piano Solo),..... 20

Alpine Melody, (Duet),..... 40

Variations on the favorite Scotch melody, Annie Laurie,—Copyright,..... 30

Fantasie on Lover's favorite Irish song, The low-back'd car,—Copyright,..... 30

Alary's celebrated Polka Aria, sung by Madame Sontag, arranged with variations,—Copyright,..... 30

This is generally known as Madame Sontag's Polka Song, and this arrangement has become highly popular.

Trab, Trab, (the favorite German song of Jetty Treffz, arranged with variations, in easy and brilliant style),..... 40

All of the above are eminently useful works for the teacher. The pieces are of moderate length, they are brilliant, effective and interesting, and for students in the second or third term of tuition, will be found among the most useful works published.

The Lotus Leaf, (Valse brillante de salon),—Copyright,..... 60

The Mountain daisy, (Souvenir de Jetty Treffz),..... 50

A brilliant fantasie on this favorite and beautiful song as sung by Jetty Treffz. It is very popular as a teaching piece, and is a great favorite with both teachers and pupils.

Bohemian melody, (with brilliant variations, dedicated to Miss A. E. Chickering, of Boston),—Copyright,..... 60

Under Class 3, we will place those works intended for more advanced players. In this Class are several works which have gained great celebrity in the concert-room as well as in the parlor, though most of his celebrated works, on which his fame rests as the greatest piano-forte writer of the age, will belong under Class 4. Under Class 3 we have:

Melodie Irlandaise, (transcribed for the piano, and dedicated to Madame Stoepel),—Copyright,..... 30

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Price.

*Witches' dance, (transcribed for the piano),—Copyright, ... 75

The celebrated Witches' dance, composed by Paganini, or as it is more generally known, Paganini's dream, has never before been arranged for the piano. The wild and fascinating melody of this piece, and the well-known and romantic story of the composer's dream, have given it an interest not often found in piano-forte works. Wallace has given a beautiful interpretation of the original work as composed for the violin, and it is well worth the study of amateurs.

*Romance, (from the opera of Matilda), reduced price, ... 30

A very pretty arrangement of one of the favorite melodies of this celebrated opera.

*La Marcelline Mazurka,—Copyright, ... 25

Souvenir de Vienne Mazurka, reduced price, ... 20

These two Mazurkas are after the style of Chopin, and are among the highest class of piano works, though not very difficult.

The Surprise, (Andante from Haydn's Symphonic, No. 3),—Copyright, 50

The Vesper Hymn, (transcribed for the piano),—Copyright, ... 50

These are among the very latest of Wallace's compositions, and are brilliant and interesting works.

Don Pasquale, (Fantasie elegante),—Copyright, ... 60

Lucrezia Borgia, (Fantasie), reduced price, ... 40

Containing favorite themes from these two operas, arranged in brilliant, pleasing and effective style.

We next come to the higher class of Wallace's works, suitable for artists and amateurs.

Very many of these works are so familiar, both in the concert-room and the drawing-room, that most of our readers will recognize them. They are the great standard for piano players throughout the world. Wallace's

Le Réve,—Copyright, ... 50

Was the first of his concert pieces published in this country; the popularity of this beautiful melody has increased every year since its publication, and it is now sought after even more than when it was first published, years ago. The arrangement of the popular ballad, "Sleeping, I dreamed, love," is from the melody of Le Réve, and the lasting popularity of this song is a strong proof of the beauty and originality of the melody.

Maritana, (Grand Nocturne, dedicated to Edward Walker),—Copyright, ... 40

This Nocturne on the beautiful melody "Scenes that are brightest," is one of the exquisite gems of Wallace's grand opera, Maritana. He has also arranged from this opera another of its gems,—

'Tis the harp in the air, (La Romance, favorite Souvenir de Maritana, transcribed pour le piano-forte),—Copyright, ... 75

Melodie, Fading Away, (transcribed for the piano),—Copyright, ... 75

Dedicated to Miss Jane Sloman. A most excellent teaching piece, with beautiful melody, brilliant and pleasing.

The night winds, (Nocturne—dedicated to Henry C. Timm, Esq.),—Copyright, ... 60

The wild melody of this peace is highly descriptive in its character, and it is greatly esteemed among piano players as one of Wallace's best piano works.

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Price.

Nocturne, (Pour le Piano, dedicé à Madame Horace Twiss),—Copyright, ... 30

Souvenir de Varsovie, (Mazurka—dedicated to Madame Habicht),—Copyright, ... 50

The Concert Polkas of Wallace, known as his first, second and third Concert Polkas, have obtained a celebrity never before reached by any pieces of music of the class. In every piano concert, at least one of them is heard, and young pianists look forward to the accomplishment of their difficulties as their great ambition.

Grande Polka de Concert, No. 1, (par W. V. Wallace—dedicated to M'lle Rose Kennedy, of New Orleans),—Copyright, ... 75

Grande Polka de Concert, No. 2, (par W. V. Wallace, dedicé a Madame Marie Pleyel),—Copyright, ... 1 00

Grand Polka de Concert, No. 3, (by W. V. Wallace, dedicated to Richard Hoffman),—Copyright, ... 75

Winter Polka, (or recollections of a merry sleigh-ride—dedicated to M. Strakosch),—Copyright, ... 50

This piece is illustrated with a very beautiful lithographic title; it is spirited in its style, full of melody, and expressive of the subject.

WOODLAND SKETCHES, composed for the piano-forte.

No. 1. Village Maiden's Song,—Copyright, ... 75

2. Music murmuring in the trees,—Copyright, ... 1 00

These melodies are highly vocal, and, like *Le Rêve*, they are daily increasing in popularity. They have a beautiful vignette title-page, illustrative of the subjects.

Old Hundred, (The Hundredth Psalm, transcribed for the piano, by Wm. Vincent Wallace),—Copyright, ... 60

Musical amateurs, and the friends of this great and gifted composer, have for two years past been anxiously looking forward to the publication of "*Wallace's Old Hundred.*" The subject, his method of treating it, and the sublime effects he has produced in this composition, will not permit of criticism. The time-honored Old Hundred will now be as familiar in the parlor as in the sanctuary; and all young pianists will look forward to the accomplishment of its difficulties, and the proper rendering of its effects, as one of the greatest achievements in piano playing.

Souvenir de Naples, (Barcarolle pour le Piano, composed and dedicé à Mons. Wm. Mason),—Copyright, ... 60

This is one of the last compositions of Wallace, and is destined to be one of his most successful ones.

We now conclude our chat with the notice of Wallace's Piano-Forte Studies, which are really the most important works he has ever issued. All Piano studies have heretofore been mere exercises of the scale to overcome some mechanical difficulty; but the works we now notice claim a much higher order of merit. The melodies of the studies are among the most beautiful to be found in the entire Repertoire of Piano-Forte works, and the *Etudes de Salon*, *La Grace*, *La Rapidité*, and *La Force*, are appropriately named as the intentions of the subjects.

La Grace, No. 1, Etudes de Salon,—Copyright, ... 75

La Rapidité, No. 2, Etudes de Salon,—Copyright, ... 1 00

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Price.

La Force, No. 3, Etudes de Salon,—Copyright, ... 75

The *Musical Review* of June, 1858, thus speaks of the above studies:

WM. V. WALLACE'S PIANO-FORTE STUDIES.—The series of *Etudes* for the Piano-forte which Wallace is writing, will prove, we think, a most valuable addition to the student's *répertoire*. The three Studies announced, two of which are published, are *La Grace*, *La Rapidité*, and *La Force*. They are intended to illustrate the three distinct characteristics designated by their titles. The first Etude, *La Grace*, we noticed at length some weeks since, and awarded it the high meed of praise which a work so perfect in construction deserved. It was *grace* from the first measure to the last.

La Rapidité, as regards its perfect carrying out of the title prefixed to it, is worthy of an equal share of praise with *La Grace*, and having said that, we can hardly give it higher praise. But Mr. Wallace has not contented himself with writing a mere dry study—a succession of rapid passages in scale or division; he has combined the usefulness of a particular study with the charms of a most interesting composition. The subject of *La Rapidité* is a most charming melody, ingeniously adapted to the peculiar character of the piece; so ingenious, indeed, that all the brilliant bravura passages seem to spring out of it naturally, instead of, as in too many cases, encumbering it and overloading it. The second subject is borne chiefly by the left hand, leaving the right hand at liberty to execute a series of the most brilliant and dazzling *tours de rapidité*, which ornament the subject without obscuring its movement. The whole Etude gives striking evidence of the master-mind, and exhibits the boundless resources of this remarkable writer. The professor will admire the ingeniously complicated and effective passages, and the amateur will delight in the dashing and brilliant execution, which lays so admirably under the finger. These Etudes will, we think, add largely to the already wide-spread fame of Mr. Wallace. The three Etudes are dedicated to Madame Anderson, a first-class pianiste, and instructress of the Queen and Royal Family of England. The third Etude, *La Force*, is in course of publication. They are produced in most admirable style, and do credit to the house of Wm. Hall & Son.

Il Sostenuto, (Etude de Salon—dedicated to Chas. Grobe, Esq., Wilmington, Del.),—Copyright, ... 50

This is another of Wallace's melodious studies, and may be added to his La Grace, La Force, La Rapidité, and Impromptu, which should be the study and companion of all who wish to become good piano players.

Impromptu, en form d'Etude, (pour le Piano, composée par W. V. Wallace),—Copyright, ... 40

This work has been extensively noticed and commented upon by the musical presses throughout the country. It is considered by many as one of his master-works, and is worthy a place in the repertoire of every musician and student.

Any of the above sent by mail, post-paid, on receipt of the marked price.

In press, and will shortly be published, Twenty-four Preludes and Scales, in all the major and minor keys, being a complete school to modern piano-forte playing. This work is intended for a use never before attempted by piano-forte writers. Preluding on the piano has been beyond the ability of ninety-nine out of one hundred of even good pianists. When a person first sits down to the piano, it is very desirable to be able to run over the keys in a graceful manner, in order to prepare both themselves and the audience, before commencing the piece to be performed. It gives greater confidence to the performer, and the audience is prepared to listen when the piece is actually begun. Besides this, preluding on the piano is an elegant accomplishment, heretofore attempted only by professed and thoroughly educated pianists. The difference in pianos also requires that persons about to play on a strange instrument, should first become acquainted with its touch, peculiarities of tone, and best methods of producing the effects they intend to represent in the piece they are about to play.

The Scales are complete in all respects, and are useful not only to learners, but to every grade of playing, and should be the constant companion of every piano student and performer. To the first artists in the world, down to the student of one quarter, these Scales and Studies are useful and interesting, and should be their daily companion.—Copyright, ... 2 00

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COMPOSITIONS OF MAURICE STRAKOSCH.

The great interest attached to the works of the favorite pianist and composer, M. STRAKOSCH, has induced us to place before our readers, a list of his more popular pieces. There has never been before the American public a pianist who has so long stood the test of popular favor as Strakosch. For five years past his popularity has been daily increasing. His talent as a composer and pianist, combined with his untiring zeal and enterprise, has already made for him a handsome fortune. There is not a city in the Union but where he has warm friends and admirers, and every pianist of taste or ability has his works in greater or less profusion.

His opera *Giovanna di Napoli* was the first successful Italian opera ever written and first performed in America. It had quite a run at the Astor Place Opera House. Six songs and arias from this opera have been published with Italian and English words, viz.: Price.

One smile of kindness beaming, (Ah! un sol tuo riso eschinder mi—Aria baritone), ... 50

I greet thee, gentle flowers, (Io vi saluto o floride—Aria soprano), 50

While my thoughts still turn to thee, (Dolce stato di gioj d'amore—Rondo soprano), ... 50

Still dreaming and thinking of thee, (Tre lunghi e miseri anni—Romanzi tenori), ... 40

Giovanni heaven inspiring, (Al par d'angelo O Giovanna—Aria tenori), ... 50

For our Queen and Liberty, (All' idea della morte—Aria tenori and Chorus), ... 50

The other vocal compositions of Strakosch, though not numerous, are pleasing and popular. His Jenny Lind's Salutation to America, written by Epes Sargent, Esq., was one of the most popular and meritorious pieces published during the great Jenny Lind furore.

"Land of the beautiful, land of the free,
Often my heart had turned longing to thee!
Often had mountain, lake, torrent and stream,
Gleamed on my waking thought, crowded my dream."

The moonlight of the heart,—Copyright, ... 30

A very pretty ballad; effective but not difficult.

Sleep light gently on thy breast, (a serenade),—Copyright, ... 25

A beautiful parlor song. An easy arrangement of this song has just been published, which has added greatly to its sale.

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Price.

Strakosch has met with great success in his polkas. His compositions of this class have been numerous, and there are scarcely any but have had most extensive sale.

His first polka was called

Un Carnival à Naples,—Copyright, ... 30

Which rapidly ran through some ten editions, and still continues a standard favorite. He soon after composed the

Mercedes Polka,—Copyright, ... 40

Which was also well received, and had a large and steady sale. He subsequently wrote

Another Polka,—Copyright, ... 50

Magyar Polka,—Copyright, ... 50

Postillion Polka,—Copyright, ... 30

Which were played at all his concerts throughout the United States, and met most unprecedented sale.

His later compositions of this class are

Matrimonial blessings Polka,—Copyright, ... 40

Youth, love and folly Polka,—Copyright, ... 40

Dashing Polka,—Copyright, ... 50

Which he is now playing at all his concerts, and which give promise of larger sale and more universal popularity than any of his former polkas. The latest composition of this class was written for Mr. Willard, the well-known and popular proprietor of Willard's Hotel in Washington city. It is called

Willard's Polka, (a carnival in Washington),—Copyright, ... 40

The title represents this spacious hotel and Pennsylvania Avenue, drawn and printed in lithograph by Sarony & Major.

We next come to what is musically considered the more important works of Strakosch, those on which his reputation as a composer will hereafter stand, and which will place him as one of the pioneers in good musical composition in America. We confidently predict that Strakosch will stand second only to Wallace, in giving the first impulse and proper direction to a correct and high standard of musical taste.

We will mention his works in the order in which they were published, commencing with the celebrated reverie

The Magic Bell,—Copyright, ... 50

This is one of the standard piano-forte pieces of the day; some thousands are annually sold, and a steady demand still continues. It has become a standard work among piano-forte players, and is most extensively used by teachers, as an effective and favorite exhibition piece for their advanced scholars.

The Storming of Monterey, (Grand Galop),—Copyright, ... 40

Chanson d'Amour, (Souvenir d'Antrefois),—Copyright, ... 40

The Streamlet, (Etude characteristique),—Copyright, ... 50

Souvenir du Lac du Como, (Melodie),—Copyright, ... 30

Each of these pieces contains a degree of merit which will well repay the musical student to study them well.

We have next in order his celebrated

Prayer from Otello, (for the left hand alone), reduced price, ... 15

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Price.

Much of Strakosch's first reputation as a pianist, was gained by his performance of this piece. It showed the wonderful facility of execution he had with his left hand. The Prayer, as a musical composition, is a novelty of great merit and utility—a careful study of it will do more to develop the left hand, to strengthen and give facility of execution, than any similar work we know.

Lucrezia Borgia, (Fantasie), ... 30

Contains some of the most favorite melodies of the opera, brilliantly and pleasantly arranged.

La Sylphide, (Fantasie romantique),—Copyright, ... 1 00

Is one of the master-works of Strakosch. In this composition his talent as a composer is more fully shown than in any of his other works. The sale, though mostly confined to artists and amateurs of high attainments, has, nevertheless, been very considerable, and, as musical taste increases, the sale becomes greater. It will always be a standard work.

Welcome to Jenny Lind Waltz,—Copyright, ... 50

Jenny Lind's Herdsman's Echo Song, (Transcribed for piano),—Copyright, ... 30

Two very excellent compositions, which have long survived the occasion which brought them forth.

La Melancholie, (Nocturne—dedicated to his friend, Jules Benedict),—Copyright, ... 30

The sale of this piece has probably been less than most any other work of Strakosch's of equal merit. We can only account for it from the title; which might have a depressing effect on a purchaser. It is a very excellent composition, with melody plaintive.

Premier Amour, (First Love—Meditation),—Copyright, ... 50

Though this piece has not yet gained a very general popularity, yet the demand is gradually increasing, and Strakosch's "Premier Amour" will yet be an agreeable study for our young lady pianists.

Yankee Doodle, (with concert variations),—Copyright, ... 75

This piece is almost universally known and universally popular. It is the most popular and pleasing variations of our national melody, and is always received with a furore of applause at Strakosch's concerts.

Caprice Russe,—Copyright, ... 75

The Talisman Waltz,—Copyright, ... 50

The Nightingale, (A woodland scene),—Copyright, ... 1 00

Souvenir d'Oleona, (Barcarole),—Copyright, ... 60

Four most exquisite and interesting works for the parlor. A careful study of them will both improve the style and interest the learner, and they are a boon to the musical community, and will assist much to elevate the standard of music.

Musical Rockets, (Brilliant cappriecie), ... 1 00

The favorite pianist, Alfred Jaell, as well as the composer, have for the last four months played this most delightful composition in public on so many occasions, that most of the readers of the *Musical World* are, doubtless, acquainted with its sparkling beauties. There has not been a piece since the advent of Wallace's Concert Polka, where a concert piece has made so great a furore. The title is embelished with a superb lithograph, printed in colors. No good player should be without the Rockets.

Amalie Valse, ... 50

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	Price.
Caprice Russe,—Copyright,	75
Les Adieux Mazurka,—Copyright,	50

Are Strakosch's three last works, and are just published. They claim a high rank among the musical works of the day, and will doubtless become very popular.

The last named is dedicated to his friend, L. M. Gottschalk, the great American pianist, and the highest praise we can award it is, that it is worthy being dedicated to so talented an artist and gentleman.

Persons residing out of New-York, can obtain any of these works by enclosing the marked price in postage stamps, or otherwise, to the music publishers,

WM. HALL & SON,

229 Broadway, (opposite the Park), New-York.

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J. A. FOWLER.

Mr. Fowler, for many years principal of the Music Department of the Female Seminary at Cherry Valley, is widely and favorably known as one of the most successful music teachers in America. The many who have graduated under his charge as teachers, and who have settled in various parts of the country, as well as his numerous pupils from the Academy who have carried the benefits of this thorough plan of teaching into private life, have made his name and influence widely felt in the musical circles throughout the United States. His compositions first became popular from his light works, Polkas, etc., written as recreations for his scholars. He is now extending his *ouvres* to meet the demands of teachers, the wants of Female Academies in the way of exhibition pieces, (see *Musical Recreator*,) etc., etc., and his long experience, together with his good taste and judgment, makes him eminently qualified to put forth works perfectly adapted to their wants, and thus the success of all he has done is readily accounted for. Price.

The Fire-Fly Polka,—Copyright, ... 25

Has had a sale probably equal to any Polka ever published.

The Sharon Polka,—Copyright, ... 20

The Lisbon Polka,—Copyright, ... 20

The Cottage Polka,—Copyright, ... 20

The Georgia Polka,—Copyright 10

The Afton Polka,—Copyright, ... 20

And

The Catherine Hayes Polka,—Copyright, ... 10

Have all met with good success. The last Polka he has issued is the

Mountain Zephyr Polka,—Copyright, ... 30

Which bids fair to surpass any of the others in popularity. It is really a gem.

Sounds from the Valley Grand Waltz,—Copyright, ... 30

Is one of the most popular of his works, and it is really a gem, as is also the

Lily of the Valley Grand Waltz,—Copyright, ... 50

The latter is embellished with a beautiful lithographic title.

The Passaic Waltzes, in two Nos.,—Copyright, each, ... 25

Are very pleasing, and are becoming favorites.

The Afton Schottisch,—Copyright, ... 20

Rockton Galop,—Copyright, ... 10

And

Herkimer Quadrilles,—Copyright, ... 30

Are all popular, pleasing, and excellently adapted pieces, full of sparkling melody, well-arranged and pleasing.

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Price.

The Flowers of the Valley, (three brilliant Rondos, dedicated to the young ladies of the Female Academy in Cherry Valley),—Copyright, each, ... 25

Are as instructive works of the class as can be found, and they are particularly useful for teachers.

MUSICAL RECREATIONS, for two Pianos, eight hands, in six numbers, composed and arranged expressly for the convenience of schools, by J. A. Fowler.

No. 1. Jullien Prima Donna Waltz, (with introduction),—Copyright, ... 1 50

2. Meyerbeer's March, (from the Prophete), ... 75

3. Brunner, (Thema, Lucrezia Borgia, Vars), ... 75

4. Fowler, Brilliant Polka Rondo, ... 1 00

5. Donizetti Grand March, ... 75

6. Fowler, Dance of the Fairies, (Polka brillante), ... 75

These are being universally used as exhibition pieces at all the Female Academies throughout the country. The sale, though not rapid, is steady. All teachers in large institutions will readily appreciate the importance of these works, and the more generally they are known, the more they will be appreciated.

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FRANCIS H. BROWN.

FRANCIS H. BROWN is distinguished as one of the most brilliant and pleasing composers of the day. His

	Price
Pride Polka,—Copyright,	50

Has scarce an equal in public favor. Over 50,000 have already been published, and the demand is in no way slackened. It has an elegant lithographic title, in colors.

The Early Dawn Polka,—Copyright,	50

Next succeeded the Pride. It has an elegantly illuminated title, and is becoming an equal favorite with its precursor.

The Quiet Family Polka, (Illustrated,)—Copyright,	30
The Sociable Polka,—Copyright,	25

And the

Wig-Wag Polka, (Illustrated),—Copyright,	30

Are alike favorites and worthy a place on every piano.

The Rivals Schottisch,—Copyright,	50
The Game-King Schottisch,	50

And the

Dream Life Schottisch,—Copyright,	25

Are all late and really beautiful pieces. The two former have superb lithographic titles, and they are all very pretty, and well calculated for dancing.

The Fountain Waltz, (Reduced price),	15
The Cracovienne,—Copyright,	10
The New-York Fusileers' Waltz,—Copyright,	10

And the

Shrine Waltz Sentimental,—Copyright,	10

Are all standard pieces, well known.

THE MUSICAL CHOW CHOW—A collection of Polka, Galop, Waltz, and Schottisch Dances, arranged in simple manner for young beginners, in six numbers, by ..... *F. H. Brown*,

No. 1. Ocean Bird Schottisch,—Copyright,	10
2. Merry Sunshine Galop,—Copyright,	10
3. May Party Waltz,—Copyright,	10
4. Young Soldier's March,—Copyright,	10
5. Dancing Wave Polka,—Copyright,	10
6. Merry Harvest Galop,—Copyright,	10

These pieces are very simply arranged for small hands; they are carefully fingered, and are a very useful work, and command a very large sale.

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VARIATIONS.

Variations.	Composers.	Price.
A life on the ocean wave,—Copyright,	*Dressler,*	25
Adele de Lusignan,	*N. Gouge,*	15
Ah! don't mingle, (Somnambula),	*Ferd. Beyer,*	20
Air Allemand,	*H. Herz,*	15
Air Venitian,	*Hunten,*	15
Alliance, (three favorite airs), by	*Hunten,*	
viz.: No. 1. Air Italien,		20
2. Rondo Sur la Cachuca,		20
3. Air Allemand,		20
Alary's celebrated Sontag Polka,—Copyright,	*W. V. Wallace,*	30
Alice Gray,	*Valentine,*	25
Alpine horn,	*Burgmuller,*	25
Alpenlaide,—Copyright,	*Wm. Iucho,*	30
Alpine melody,	*W. V. Wallace,*	20
Allegro and Variations,	*H. Herz,*	40
Am I not fondly thine own?	*Heidelberg,*	15
Annie Lowrie,—Copyright,	*W. V. Wallace,*	30
And we're a noddin,	*Valentine,*	20
Aria alla Scozzese,	*Valentine,*	10
As I view these scenes so charming,	*Heidelberg,*	40
Auld lang syne,	*Ross,*	15
Bard's legacy,	*W. V. Wallace,*	25
Beats there a heart on earth sincere,—Copyright,	*Sage,*	25
Benedetta, sia la Madre,	*Hunten,*	20
Belisario, (Theme),	*Ferd. Beyer,*	20
Believe me, if all these endearing young charms,	*Valentine,*	20
Blue bells of Scotland,	*W. V. Wallace,*	25
Blue bells of Scotland,	*Dale,*	10

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Variations.	Composers.	Price.
Blue bells of Scotland, (Piano or Harp),	*Hunt,*	20
Bold Soldier Boy,—Copyright,	*J. G. Maeder,*	50
Bohemian Melody,—Copyright,	*W. V. Wallace,*	60
Bonnie Doon,	*Wood,*	08
Bords du Mississippi,—Copyright,	*Grobe,*	50
Bold soldier boy,—Copyright,	*Maeder,*	50
British Grenadier's March,	*Chaulieu,*	20
Bruce's Address,	*W. V. Wallace,*	20
Bouna Notte,—Copyright,	*Wm. Iucho,*	25
Bonnie Boat,	*Kiallmark,*	20
Caledonian Hunt,	*Latour,*	10
Carnival of Naples Polka,—Copyright,	*C. Grobe,*	50
Carnival of Venice, (Simplified by F. Beyer),	*Leopold de Meyer,*	40
Carnival of Venice,	*Schulhoff,*	50
Carolina Dance, (Dandy Jim),—Copyright,	*Coppock,*	30
Cease your funning, (Piano or harp),	*Hunt,*	40
Chant Bohemian,	*C. Voss,*	15
Chant Vari,	*C. Voss,*	15
Choeur de Crociato,	*Sieber,*	15
*Coolon,	*Weed,*	10
Coal black rose,—Copyright,	*Moran,*	25
Come sing me that simple air again,—Copyright,	*Coppock,*	30
Comin' through the rye,	*McFadden,*	15
Comin' through the rye,	*W. V. Wallace,*	25
Comin' through the rye,—Copyright,	*Wm. Dressler,*	10
Come rest in this bosom,	*Kiallmark,*	20
Coquette Polka, (D'Albert),—Copyright,	*Wm. Dressler,*	10
Cossack Air,—Copyright,	*Mrs. Cabell,*	15
Dandy Jim of Caroline,—Copyright,	*Coppock,*	30
Di tanti Palpiti,	*Pleyel,*	15
Di tanti Palpiti, (Flute acct.),	*Latour,*	50
Draw the sword, Scotland,—Copyright,	*Nichols,*	35
Duke of Reichstadt's Waltz,	*Hunten,*	50
Ernani, (Introduction and Finale),	*Ferd. Beyer,*	35

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Variations.	Composers.	Price.
Emprisement des Jeune Planiers, (Variations Elegantes), by *Wm. Dressler*,—Copyright, nett price, each,		25
No. 1. Yankee Doodle,	(*National*), *Wm. Dressler.*	
2. A life on the ocean wave,	(*H. Russell*), *Wm. Dressler.*	
3. O summer night,	(*Donizetti*), *Wm. Dressler.*	
4. O would I were a boy again,	(*Romer*), *Wm. Dressler.*	
5. Jenny Lind's Polka,	(*Wellestein*), *Wm. Dressler.*	
6. Swiss Cottage Schottisch,	(*Swiss*), *Wm. Dressler.*	
7. Katy Darling,	(*Bellini*), *Wm. Dressler.*	
8. Make me no gaudy Chaplet,	(*Donizetti*), *Wm. Dressler.*	
9. Swiss Air,	(*Swiss*), *Wm. Dressler.*	
10. Mary Blane,	(*Ethiopian*), *Wm. Dressler.*	
11. Salut à la France,	(*Donizetti*), *Wm. Dressler.*	
12. Thou reignest in this bosom,	(*German*), *Wm. Dressler.*	
Fairest Maiden, I have riches, (Elisir d'Amore),—Copyright,	*Wm. Dressler*,	10
Fare thee well, Kitty dear,—Copyright,	*Grobe*,	30
Favorite Scotch Melodies, arranged by	*W. V. Wallace*,	
No. 1. Comin' through the rye,		25
2. Logie o' Buchan,		25
3. Jock o' Hazledean,		25
4. Keel Row,		30
5. Blue bells of Scotland,		25
6. Scots, wha hae,		20
Favorite Irish Melodies, arranged by	*W. V. Wallace*,	
No. 1. Oh! leave me to my sorrow,		25
2. The soldier's greeting,		25
3. The harp that once thro' Tara's halls,		25
4. Go where glory waits thee,		25
5. Bard's Legacy,		25
6. My lodging's on the cold ground,		25
Fall of Paris,	*Hunten*,	30
Fin chan dal vino,	*Chaulieu*,	20
Fire-fly Polka,—Copyright,	*Dressler*,	50
Fisher's Hornpipe,—Copyright,	*Grobe*,	30
Fleuve de tage, (Come, rest in this bosom),	*Kiallmark*,	20

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Variations.	Composers.	Price.
Fly not yet,	*W. V. Wallace,*	25
For tenderness formed,	*Pleyel,*	15

FOUNTAIN OF PLEASURE, op. 321, by *Chas. Grobe*,—Copyright.

A collection of favorite melodies, arranged with brilliant variations, 30 cts. nett each.

No. 1. I'll throw myself away,
2. Tilda Horn,
3. Fare-thee well, Kitty dear,
No. 4. La Brindisi,
5. Soldier's Joy,
6. Fisher's Hornpipe,

Gallant Troubadour,	*Holst,*	15
Garland of Love,	*Kiallmark,*	30
German Hymn,	*Pleyel,*	08
Glorious Apollo,	*Valentine,*	25
Glen of Glenvallach,—Copyright,	*Coppock,*	10
God save the King,	*Dussek,*	15
Go where glory waits thee,	*W. V. Wallace,*	25
Harp that once thro' Tara's Halls,	*W. V. Wallace,*	25
Home, sweet Home,	*Valentine,*	15
Hungarian Waltz,	*Rost.*	25
I'll throw myself away,—Copyright,	*Grobe,*	30
I have riches, thou hast beauty,	*H. Herz,*	15
It is better to laugh than be sighing,—Copyright,	*Grobe,*	30
I'Puritani thema,	*Czerny,*	20
Jenny Gray Polka,—Copyright,	*Wm. Dressler,*	10
Jock o' Hazeldean,	*W. V. Wallace,*	25
Katy-did Polka,—Copyright,	*Grobe,*	60
Keel Row,	*W. V. Wallace,*	30
Kinlock of Kinlock,	*Moran,*	08
La Biondina in Gondoletta,	*Czerny,*	20
La Brindisi, (Lucrezia Borgia),—Copyright,	*C. Grobe,*	30
La Gallants,—Copyright,	*C. Grobe,*	60
La Rose,	*Czerny,*	50

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Variations.	Composers.	Price.
La Straniera,	*Heidelberg,*	30
Les Soirees des Pensionate, viz.:		
Ah! don't mingle, (Somnambula),	*Ferd. Beyer,*	20
Montecchi et Capuletti,	*Ferd. Beyer,*	20
Belisario thema,	*Ferd. Beyer,*	20
Norma Chorus,	*Ferd. Beyer,*	20
Let us haste to Kelvin grove,	*Nightingale,*	20
La Straniere,—Copyright,	*Blondell,*	60
Lieber Augustine,	*Reddie,*	08
Logie o' Buchan,	*W. V. Wallace,*	25
Lorelie,	*Abt,*	15
Lucy Neale,—Copyright,	*Mrs. Copper,*	25
Marche de Winter,—Copyright,	*Chouquet,*	40
March in Masaniello,	*Chalieu,*	25
Mister James Crow,—Copyright,	*Sage,*	15
Montecchi et Capuletti, (Thema),	*Ferd. Beyer,*	20
Musette de Nina,	*Seiber,*	08
My ain kind dearie,	*Corri,*	08
My heart and lute,	*Kiallmark,*	20
My lodging is on the cold ground,	*Valentine,*	20
My lodging is on the cold ground,	*W. V. Wallace,*	25
Norma Chorus,	*Ferd. Beyer,*	20
O, dolce concento,	*Latour,*	30
Oft in the stilly night,	*A Lady,*	15
On the Banks of Guadalquivir,—Copyright,	*Jane Sloman,*	50
Oh leave me to my sorrow,	*W. V. Wallace,*	25
Petit Matelot,	*Kirmair,*	15
Pirate's Chorus, (Enchantress),—Copyright,	*Reiff,*	40
Pittsburg Quickstep,—Copyright,	*Staunton,*	10
Popular Air,	*Schroeder,*	08
Rose de Perronne,	*Rosellen,*	40
Rory O'More,—Copyright,	*Bristow,*	25
Rosa Lee,—Copyright,	*Coppock,*	30
Russian dance,	*Hance,*	25

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Variations.	Composers.	Price.
Saratoga Polka,—Copyright,	*Wm. Dressler,*	10
Scotch Air,	*Adams,*	08
Scots, wha hae,	*W. V. Wallace,*	20
See, O Norma, (Norma Duet),	*Hunten,*	25
Sleeping, I dreamed, love,—Copyright,	*Scherpf,*	50
Soldier's greeting,	*W. V. Wallace,*	25
Soldier's joy,—Copyright,	*Grobe,*	30
Sontag's Polka,—Copyright,	*W. V. Wallace,*	30
Speed the Plough,—Copyright,	*Dutton,*	15
Spirto Gentil, (La Favorita),—Copyright,	*Wm. Dressler,*	10
Stanco di pascolar,	*Hunten,*	20
Sul margine d'un Rio,	*Czerny,*	15
Sul margine d'un Rio,	*Cogdell,*	08
Swiss Herdsman,	*Nebaure,*	15
Swiss Waltz,	*Moran,*	15
Swiss Boy,	*Rawlings,*	20
Swiss air,	*Schroeder,*	08
Swiftly glides the bonnie boat,—Copyright,	*Staunton,*	25
Swiftly glides the bonnie boat,	*Kiallmark,*	20
Thema from Gustavus,—Copyright,	*Wm. Dressler,*	10
Theme Russe,	*Hunten,*	25
THREE VENETIAN AIRS:	*Czerny,*	
Sul margine d'un Rio,		15
Stanco di pascolar,		20
Le Biondina in Gondoletta,		20
There's no home like my own,	*H. Herz,*	15
Then you'll remember me,	*Chaulieu,*	20
Then you'll remember me, (Bohemian Girl),—Copyright,	*Wm. Dressler,*	10
Through the forest,	*Hunten,*	30
Tilda Horn,	*Grobe,*	30
'Tis the last rose of summer,	*W. V. Wallace,*	25
'Tis the last rose of summer,	*Kiallmark,*	25
'Tis the last rose of summer,	*H. Herz,*	15
Trab, trab,—Copyright,	*W. V. Wallace,*	40

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Variations.	Composers.	Price.
TRIOS SENTIMENTALS MELODIES ALLEMANDES,	*F. Hunten,*	
No. 1. Agatha, (*Abt*),		15
2. Elogue des larmes, (*Schubert*),		15
3. La serenade, (*Schubert*),		15
Two favorite airs,	*H. Herz,*	25
'Twere vain to tell thee all I feel,	*Hunten,*	15
Tyrolean air,	*Hunten,*	25
Tyrolienne, (La Fille du Regiment),—Copyright,	*Wm. Dressler,*	10
Uncle Ned,—Copyright,	*J. G. Maeder,*	50
Very best Polka,—Copyright,	*Dressler,*	50
Wert thou but mine own, love,—Copyright,	*Wm. Dressler,*	10
Yankee doodle,	*J. H. Hewitt,*	15
Yankee doodle, (Concert Variations),—Copyright,	*Strakosch,*	75
Yankee doodle,—Copyright,	*Dressler,*	25
Yankee doodle,	*Willis,*	08
You ask a song, or bonnie boat,	*Kiallmark,*	25
Zampa air,	*H. Herz,*	15

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RONDOS, FANTASIAS, Etc.

Rondos, etc.	Composers.	Price.
Air de Ballet, (La Bayadere),	*H. Herz,*	25
Air Allemand, (L'Alliance, No. 3),	*Hunten,*	20
Air Italien, (L'Alliance, No. 1),	*Hunten,*	20
Air Tyrolien,	*Abt,*	15
Air Villagoise, (Les Perle),	*Hunten,*	20
Adelaide, (Beethoven),	*H. Cramer,*	30
Adelaide Waltz,	*Ferd. Beyer,*	20
Allesandro Stradella, (Repertoire),	*Ferd. Beyer,*	20
All idea qual metallo, (Barber of Seville),	*Sieber,*	15
AMERICA, (Eight popular Melodies),	*Ferd. Beyer,*	
Viz.: No. 1. Love Not,		15
2. Miss Lucy Long,		15
3. Old Dan Tucker,		15
4. Boatman Dance,		15
5. Star Spangled Banner,		15
6. Yankee Doodle,		15
7. Miss Lucy Neale,		15
8. Hail Columbia,		15
Ame tutti la Belle, (an easy Rondo),	*Simon,*	08
Andalouse Valse, (No. 2. Trois Divertimento Espagnole),	*Rosellen,*	35
Andantino Grazioso,—Copyright,	*Pychowski,*	25
Anna Bolena (Cavatina),	*Hunten,*	08
Anna Bolena, (Charms of the Opera),	*Ferd. Beyer,*	15
Andante,—Copyright,	*De Meyer,*	75
Apollo, (an easy Rondo),—Copyright,	*Bristow,*	10
Auld Lang Syne,	*W. V. Wallace,*	25
Away to the mountain's brow,	*Heidelberg,*	15
Barber of Seville Waltz,	*Sieber,*	20

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Rondos, etc.	Composers.	Price.
*Bamboula,	*Gottschalk,*	60
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